

# VOGUE



*This Number a*  
**FORECAST**  
*of*  
*Autumn Fashions*

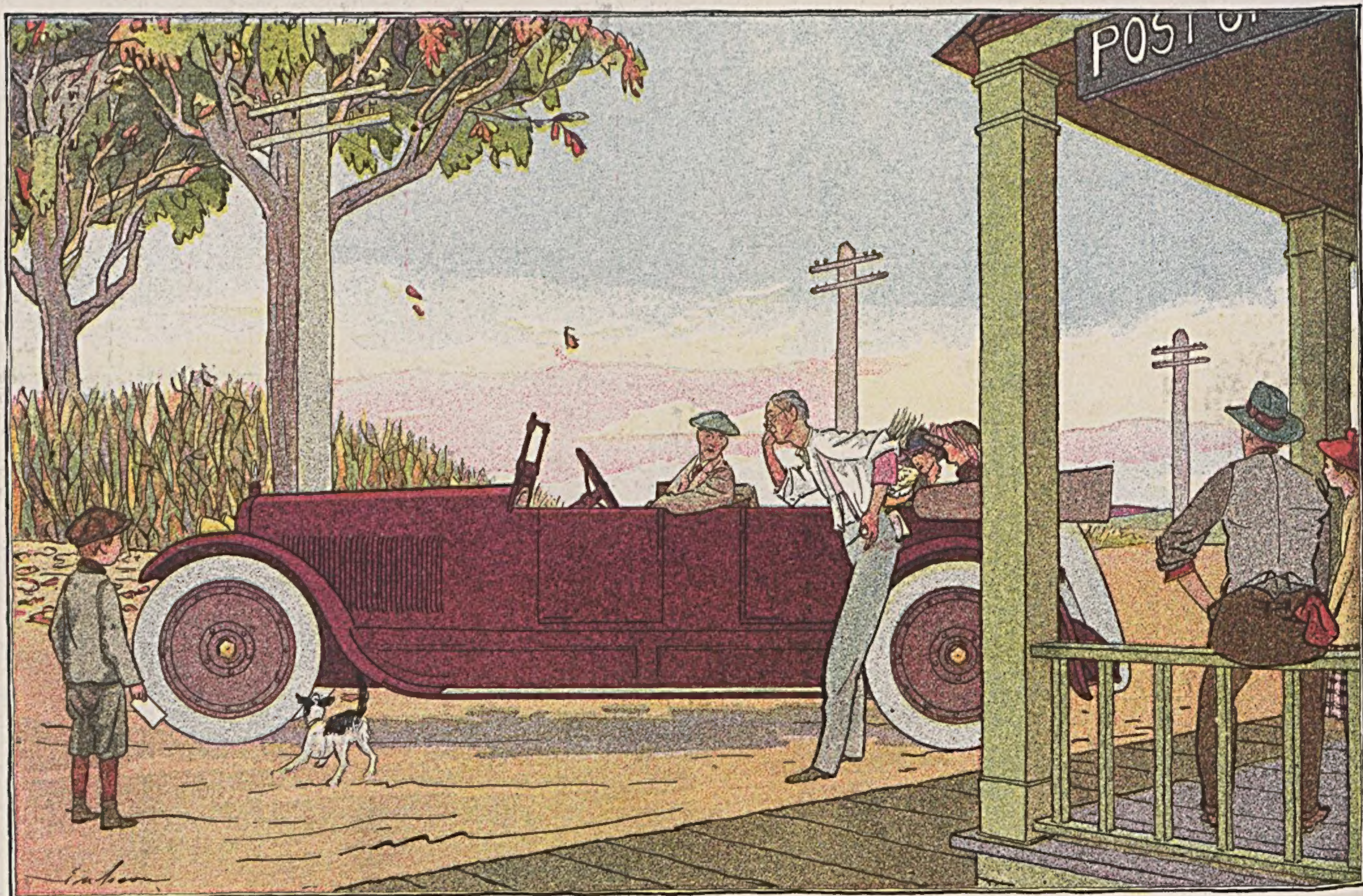
Including  
Autumn Patterns

The Vogue Company  
Copyright, 1919, by The Vogue Company

Sept. 1, 1919  
Price 35 Cents



# JORDAN



## *The Silhouette for early Autumn*

WHEREVER this Silhouette, created by Jordan, appears on boulevard or highway, it definitely heralds the new and marks the passing of the old. And so it should be.

It is unmistakably French in influence—both as to comfort and contour.

The slender, all-aluminum custom style body, the unexpected angle at the dash, the low slanting windshield, the broad, square, wide-opening doors, the rectangular mouldings, the tall hood with its twenty-nine slim louvers all prove that France has lost none of her taste for things beautiful.

A flat, almost severe, top edge takes the place of the now-out-of-date bevel—and is cleverly accentuated by the merest suggestion of a front seat cowl.

Seat cushions are comfortably low. You sink down in perfect comfort—conscious of no effort—no need to brace yourself.

Soft hand buffed leather of quaint lustre wells up around you. The arm rest is in just the right position. Your knees are not too high. You have a gratifying sense of riding *in* the car and not *on* it.

The clean, tight-fitting top is most carefully tailored. The hardware is distinctive. The new crown fenders are refreshingly different.

There is no jerky up and down vibration in the Silhouette—no ruinous wracking side-sway. The car's whole tendency is toward forward movement.

This Silhouette is the lightest car on the road—for its wheelbase—and the best balanced. But in spite of its balance, its beautiful contour, its lightness and its lowness, it possesses the sturdy substantial *appearance* of the *really* heavy car.

Such is the Jordan Silhouette—the proper motor car for early autumn.



JORDAN MOTOR CAR COMPANY, *Cleveland, Ohio*





# Haas Brothers

producers of  
Distinctive Dress Fabrics

Offer as their fabric of the hour—

## Kitten's Ear Brocade

A Jacquard self-pattern crepe satin with all the charm and supple witchery it is possible to weave into a fabric.

Ideal for evening wear in the new evening shades; just as lovely for afternoons in the smart daytime colorings.

FIFTH AVENUE NEW YORK

In Demand in the  
Silk Department

### Kitten's Ear Crepe

REGISTERED  
A soft-lustre crepe-satin with unusually beautiful draping qualities.

### Georgette Satin

REGISTERED  
A fabric of unsurpassed richness of texture with a body that lends itself particularly well to tailoring.

### Paulette Satin

REGISTERED  
A lighter weight satin than Georgette but of an equally beautiful quality and finish.

### Paulette Chiffon

REGISTERED  
"The guaranteed chiffon with the mellow finish," showing all the new plain colors and a distinctive range of floral prints.

Leaders in the  
Woolen Department

### Kordovan Duvetyn

A feather weight velvety fabric for coats, suits, capes, frocks and millinery.

### Gloveskin Duvetyn

Another soft, light weight duvetyn with all the beauty of quality and finish that have made duvetyns popular.

### Cheruit Twill

REGISTERED  
An ideal fabric among worsteds for tailored wear.



PB.



*"Onyx" Hosiery*



*Prepare far in advance as we may, we never succeed in keeping pace with the demand for*

*"Onyx" Hosiery*



Reg. U.S. Pat. Office

*Big as the increase in sales this past season, everything points to a still greater increase this Fall.*

*Greater preparations than ever have been made for the great army of "ONYX" followers everywhere, both at home and abroad.*

*New and Improved styles and qualities for Men, Women and Children in all Fabrics from Silk to Cotton—suitable for all occasions and purposes, reasonably priced, will make the selection of your "ONYX" Hosiery for Fall a pleasant task.*

Sold by leading dealers everywhere

*Emery & Beers Company Inc.*

Sole Owners of "ONYX"  
and Wholesale Distributors



# Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Women's Autumn Suits, Fur Scarf Collars,  
Longer Coats, Snug Shoulders—Smart Skirts



A tailored suit (*illustration at left*) you will be perfectly safe in selecting now. It is brown, Copenhagen, claret, or taupe tinseltone, and follows the canny rule for the early season suit, "when in doubt be conventional."

69.50

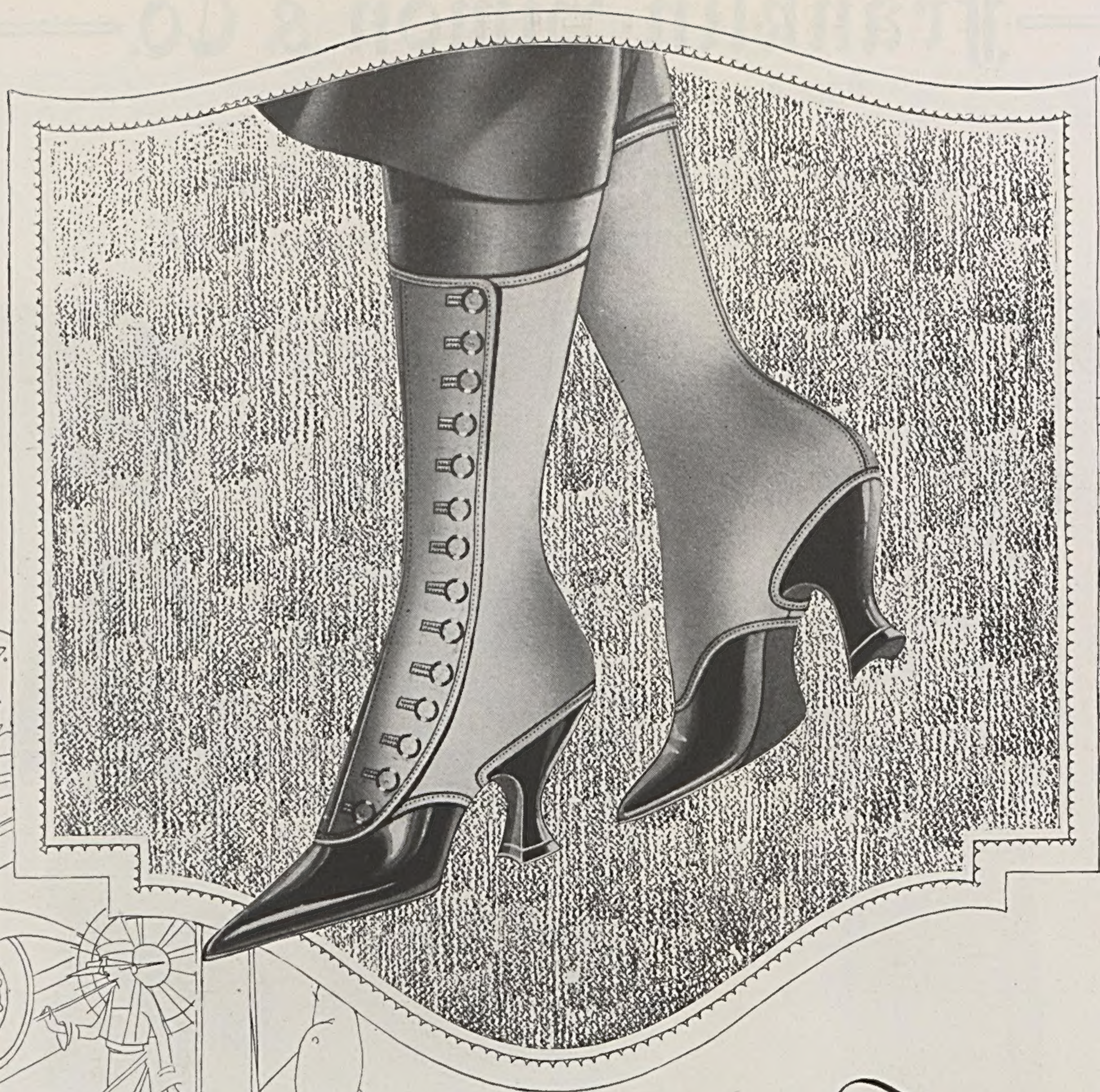
This suit (*illustration in centre*) of brown or henna silk duvetyn takes the familiar long loose panel off the skirt and puts it on the back of the coat. The attached collar of kolinsky fur matches the big drooping pockets.

325.00

This suit (*illustration at right*) of liberty red or navy blue peachbloom begins with a scarf collar of squirrel, which may be worn panel-wise, or wrapped about the throat; panel back coat.

195.00





## Glove Fitted Tweedie Boot Tops

THEY give that final touch—distinctiveness, charm, elegance and dignity—that every well dressed man or woman seeks. Tweedies are a necessity to the smartly gowned, fastidious American woman and the carefully dressed American man.

Q Tweedie Boot Tops are appropriate for nearly all occasions. You will find them ideally suited for a stroll in the avenues, for motoring, the matinee—in fact you will enjoy wearing these trim boot tops most of the time.

Q You will be pleasantly surprised, too, to learn there are no unsightly buckles on Tweedies—no sagging or pulling away from the heel or toe. And Tweedies come in a variety of beautiful fabrics of delicate tones, including the exclusive Worumbo Wul-Buk, Trayton Kersey and Amsden Buck. There are Tweedies for every occasion and for every foot.

Q Insist upon Tweedies. None fit so well without the Tweedie label—look for it. The dealer sells them to you with our guarantee. If your favorite shop cannot supply you, write us and we will advise you where in your locality Tweedies are on sale.

TWEEDIE BOOT TOP COMPANY, St. Louis, Mo.





# BONWIT TELLER & CO.

*The Specialty Shop of Originations*

FIFTH AVENUE AT 38<sup>TH</sup> STREET, NEW YORK

Paris  
19 Rue d'Antin

Philadelphia  
13th and Chestnut Sts.

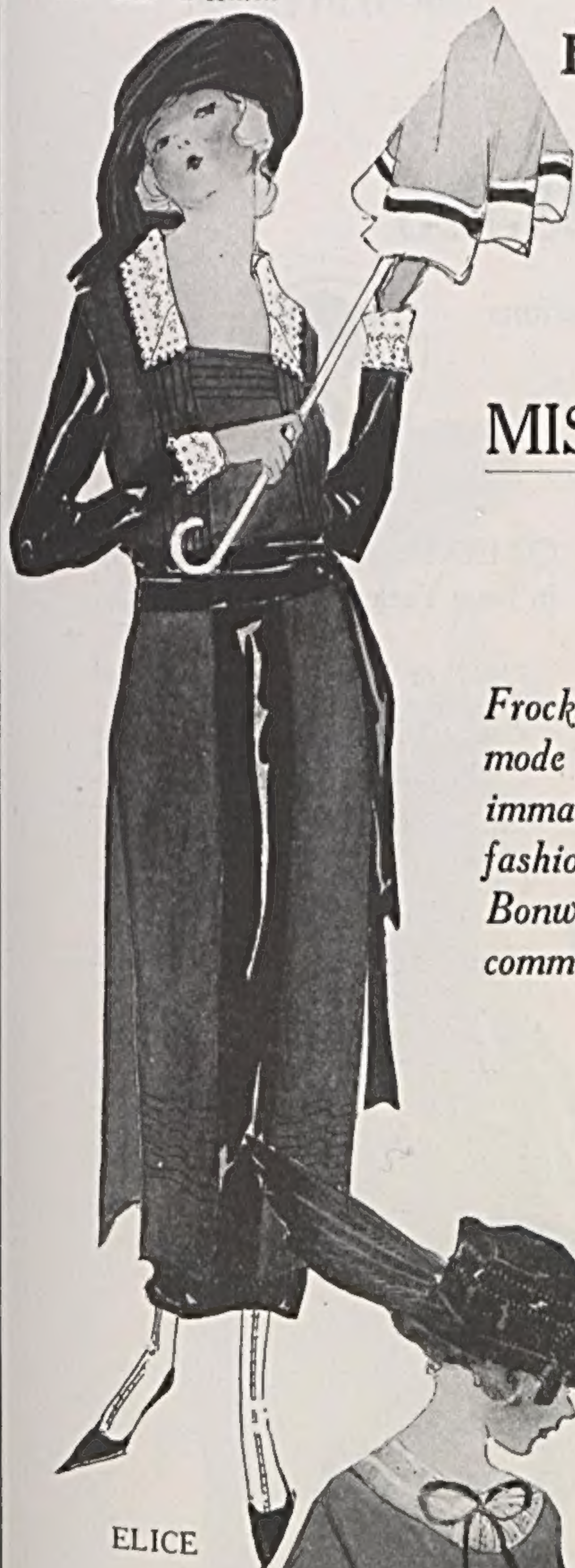
*Engaging Simplicity and Refreshing  
Style-Themes Create Interest in  
these "Jeune Fille" Fashions in*

## MISSES' AUTUMN FROCKS

*Developed in Serge and Satin*

SIZES 14 to 18

*Frocks for the younger set which have the cachet of the mode yet are restrained to sympathize with the naivete of immature years. The development of "Jeune Fille" fashions with the esprit and verve of youth is distinctly a Bonwit Teller & Co. talent—a talent which avoids the usual commonplaces so generally associated with Misses' Frocks.*



ELICE

"MINETTE"—A Misses' frock developed in satin which bespeaks youth in every line of its supple silhouette, the long, lithe slightly bloused waist is panelled back and front and has a piquant note in a collar of embroidered organdie and the three quarter sleeves have a treatment of the organdie also. The skirt is plaited at the sides and is topped with a narrow ribbon girdle and sash. Sizes 14 to 18 in navy blue and black

49.50

"ELICE"—A modish Misses' frock in a fascinating compose model of serge and satin. The bodice of serge has tailored self strapping, sleeves of satin, collar and cuffs of batiste. The underskirt is of satin with loose overpanels of serge treated in self strappings. Sizes 14 to 18 in navy blue and seal brown

55.00

"CORDIA"—Takes form in a frock of serge translating the vogue in the simplest terms. The bodice is youthfully bloused emphasizing a little chemisette and round collar of dotted net. Three quarter bell sleeves have also puffings of the net. The straight line accordion plaited skirt has a waist girdle of wide gros grain ribbon terminated by a bow at the back. Sizes 14 to 18 in navy blue only

55.00



MINETTE



AZURE

"AZURE"—This little frock of satin has the characteristic features of "Jeune Fille" style in the draped bodice with quaint flounce collar of net lace from which is pendant bow streamers. The skirt is in tunic effect with tuckings over a tight-fitting underskirt. Sizes 14 to 18 years in Navy blue and black

39.50



CORDIA





# Stewart & Co.

Fifth Avenue

Correct Apparel for Women &amp; Misses

New York

at 37th Street

## Exclusive CO-ED Dresses

For Misses and Small Women—replete with delightful innovations

Prices are Moderate



CO-ED Dresses sold exclusively in New York by Stewart &amp; Co.



28

28—Smart new dress of rare grace and youthfulness, skillfully developed in fine Serge, and elaborately trimmed with Silk embroidery. Colors: Navy or Black. Sizes 14 to 20. 35.00



29

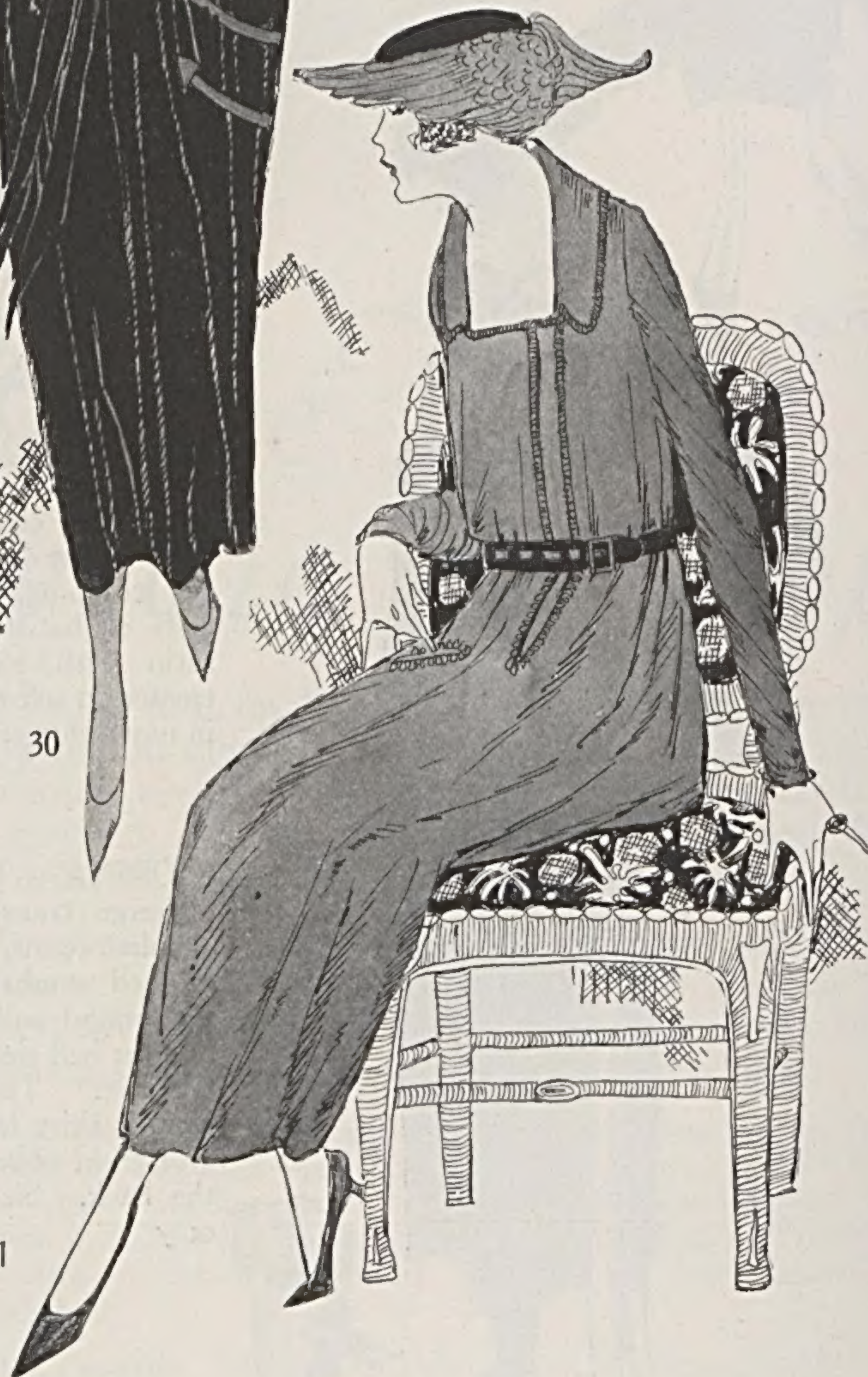
29—Exquisite dress of Serge, with Smart peg-top Skirt, trimmings of Silk braid and tassels. The soft girdle of satin ends in large bow in back. Colors: Navy or Black. Sizes 14 to 20. 33.00



30

30—Trig new frock of Wool Tricotine, exemplifying all the distinction of simplicity in its clever styling. Trimmings of Silk braid and embroidered arrowheads have been tastefully rather than lavishly applied. Colors: Navy or Black. Sizes 14 to 20. 37.50

31—A decidedly youthful dress of pronounced individuality. Carefully executed in fine serge. The graceful lines of the garment are accentuated with Silk Duvetyn; smart leather belt. Colors: Navy or Black. Sizes 14 to 20. 32.50



31

Mail or phone orders given prompt and careful attention



# Stewart & Co.

Fifth Avenue

*Correct Apparel for Women & Misses*

at 37th Street

New York

## Unique New Fall Dresses

*Presenting Features that are distinctively different***Prices are Moderate**

32—Smart new Tricotine Dress, in delightful tunic effect. Trimmings of fagoting and small buttons make this frock of distinctive mark. Collar is of embroidered Batiste. Colors: Navy or Black. Sizes 14 to 20. 49.50

33—Charmingly becoming dress of Tricotine handsomely silk embroidered; smart lapels of Georgette in rich contrasting collars. Dainty vestee is of embroidered Batiste and pretty lace. May be had in Navy only. Sizes 14 to 18—36 to 40. 69.50

34—Simple, yet ultra smart is this beautiful new frock of Tricotine, with its new wide skirt. Adorned with Silk, tiny self covered buttons and new fringe. Obtainable in Navy only. Sizes 14 to 18—36 to 40. 79.50

35—Fascinating new dress of Tricotine, featuring unique new overskirt of long Silk knotted fringe. Waist and loose-ending sleeves are adorned with rich Silk embroidery; collar of Venice lace. Obtainable in Navy only. Sizes 14 to 18—36 to 40. 115.00

Mail orders given prompt and careful attention

Send for illustrated style book 25



# "Adair" THE WIN SOME BLOUSE IN ALL ITS BEWITCHING FALL-TIME LOVELINESS



**Model 479**—The appeal of this Taupe Georgette "Adair" is due to its distinctive square panel back, as well as the stunning "V" front—then too, the embroidered Copen and Tinsel adds a chic touch of loveliness one seldom sees. Around neck and long sleeves are added features of the model. Colors are Navy, Brown, Taupe, Black, and Plum. Sizes 34 to 46.

\$37.50

**Model 393**—This charming Navy Georgette with its Parisienne square neck, is rendered choice alluring with the delightful red and gold flowered beads blended with a stunning setting of equally fetching steel beads. Short sleeves add to the model's smartness. In Navy, Black, Taupe, Brown, and Plum. Sizes 34 to 46.

\$37.50

ALL your fondest yearnings in the realm of blouses are delightfully blended in "The Adair for Falltime." —the blouse with a wondrous following and unending charms.

Initial Season's showing now in readiness at all the foremost stores—will gladly name most accessible one, if you'll drop us a line.

**Model 487**—One does willingly homage to this impressive, decidedly different girdle Overblouse of Navy Georgette. The embroidery of gold sou-tache, the gold and Chenille tassel, and the favored short sleeves, blend most cleverly in making it a mode unusual. In Navy, Taupe, Brown, Black and White. Sizes 34 to 42.

\$150

**Model 367**—An Overblouse of exceeding daintiness, in Navy Georgette. The hand made silk braid with effectively heavy embroidery and the ever so appealing short sleeves, make this Adair creation one you'll long to possess and endlessly cherish. In Navy, Taupe, Brown, Black, and White. Sizes 34 to 46.

\$115

The Adair Blousemakers  
2 to 16 West 33rd Street, New York





AUTUMN, 1919

Fashionable Clothes

FOR

School and College

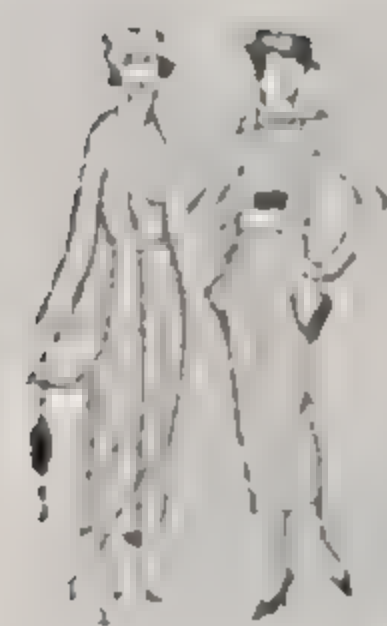
FEATURING

Correct Modes for the Class  
Room, for the Street, for Formal  
Occasions, and for Sports Wear

**B. Altman & Co.**  
Fifth Avenue. Madison Avenue.  
34<sup>th</sup> Street. 35<sup>th</sup> Street.

New York





# Betty Wales Dresses



## "Who Sells Betty Wales Dresses?"

ONCE you have found where Betty Wales Dresses are sold, the matter of style, color and material is easy to settle. You have only to decide what you like best from all the dozens of lovely frocks Betty Wales has made for Fall. Smart new serges with metallic embroidery, dainty Georgettes and satins, tailormades, afternoon dresses and evening gowns—all are there, and every one expresses the spirit of youth. Just one dealer in your locality carries Betty Wales Dresses. You should visit him at once. If you do not know his name, write to us today and we shall send it to you, and at the same time, if you wish us to, a copy of our new portfolio of styles.



BETTY WALES DRESSES ARE GUARANTEED

Each Betty Wales Dress carries our label, which unconditionally guarantees it to give absolute satisfaction.

*Betty Wales Dressmakers*

409 Waldorf Building

New York City





31. Sturdily tailored school coat of navy Cheviot trimmed with black bone buttons. Belt buttons on the sides. Sizes 6 to 16 **\$18.50**

32. Nothing could be smarter for school than this little Eton dress of navy blue Serge, with guimpe of natural colored pongee, finished with pearl buttons to correspond. Jacket and cuffs are edged with rows of black silk braid. Sizes 8 to 14 **\$16.95**

33. Bewitching little frock of Taffeta with accordion pleated ruffles at collar and cuffs. Trimmed with silk embroidery in prettily blending colors, and finished with a sash of grosgrain ribbon tying at the back. In navy, copenhagen, and brown. Sizes 8 to 14 **\$14.50**

LIKE an old family heirloom *Lord & Taylor's* name has been handed down through three generations of American families. Yet it is more than a precious heritage, for *Lord & Taylor's* service is ever widening, ever setting new precedents. Its prestige has spread until this great establishment is more than metropolitan—it is international in its scope.

The reliability of time-tested service expresses itself no more clearly than in *Lord & Taylor* apparel. These frocks for the young girl are charming examples of that style and moderation of price prevailing throughout the whole institution.

*Mail orders receive the same prompt and courteous attention that would be shown you in person.*

**Lord & Taylor**  
38th Street FIFTH AVENUE 39th Street  
NEW YORK

34. A lovely little white Piqué frock for dancing school. It is trimmed with hand-embroidery and real Irish medallions and finished with real Irish edging on collar and cuffs. The sash ties at the back and hangs between embroidery and medallion motifs that match the front. Sizes 6 to 12 **\$14.50**

35. Double breasted regulation coat of navy blue Velour. The sailor collar bears three stripes of white silk braid, while stripes and an emblem embroidered on the sleeve add a further military touch. Sizes 6 to 14 **\$27.50**





*"Why, I never dreamed such lovely lingerie could be so practical!"*

TAKE the *Marcella Skirt Drawer*, for instance. It is wonderfully fine and dainty—each little seam as carefully stitched as the tucks on a baby's dress—every little spray of embroidery worked with exquisite delicacy. Yet it is the most convenient and durable garment a woman ever wore. It is a Closed Drawer, an Open Drawer and a Short Underskirt all in one! You can't conceive of anything more convenient than this patented garment and when it comes to tubbing, why it seems to come up even daintier every time.

And every other *Marcella* garment is just as lovable and as durable as this Skirt Drawer. There are camisoles of satin or ribbon, lovely as flowers, combinations and nightgowns of fine batiste or nainsook, crepe de chine and washable silk, delicately embroidered and finely hemstitched or with that cobwebby laciness of effect so many

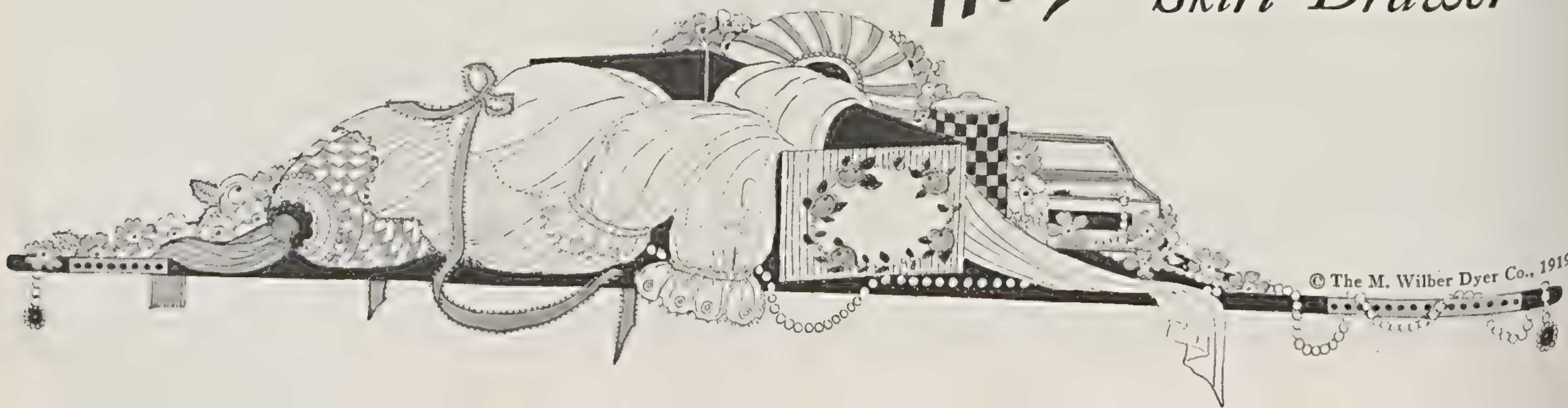
women love. All are finished so carefully that you could almost wear them inside out and never know the difference.

Be sure to look for the *Marcella* label. You can only find it in the very daintiest undergarments, though the prices will accommodate every purse.

*On sale at the leading department stores and specialty shops everywhere. Send to-day for the little Marcella booklet, "Lingerie: an intimate chat."*

THE M. WILBER DYER COMPANY  
71 WEST 23RD STREET, NEW YORK CITY

*Marcella*  
Skirt Drawer





32nd Street  
Broadway  
33rd Street

# Gimbel Brothers

New York

32nd Street  
Broadway  
33rd Street

## Headquarters for Furniture

*Elegant enough for the Millionaire; but at prices attractive enough to tempt The Millions.*



Hundreds of articles from which to choose; but it will be well to choose quickly for the present low prices of this Furniture cannot be duplicated, when this offering is gone.

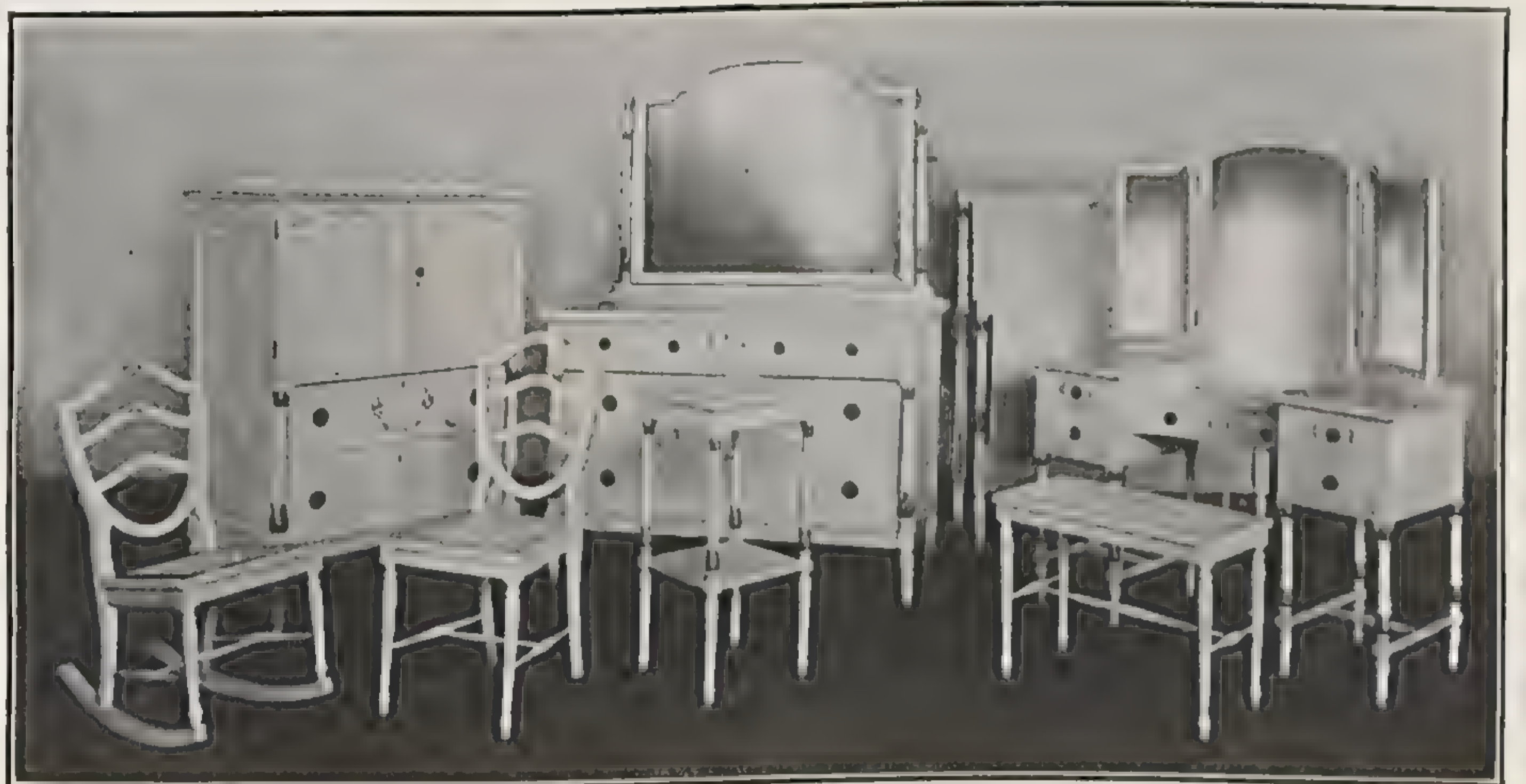
Fortunate the home that secures one of these *Mahogany Dining Room Sets*, built after the manner of Chippendale's best conceit. There are 10 pieces, at \$950.00. The luxurious Buffet is 72 inches long; and the Table is 54 inches in diameter, a lovely size for homelike hospitality. The China Closet has mirror-back and wooden shelves. Blue striped hair-cloth covers the seats of the beautiful chairs, six in number, consisting of a Host Chair, and five side chairs.

Some Furniture has a "past;" but this dignified Bed Room group built so much on the lines of the famous "Ritz Carlton" set that it is called the "New Ritz Carlton" has a wonderful future. Exquisitely chaste in character, and decorated with little wreathes of flowers in their natural colors, painted by artists (and not stencilled). You can have it in Mahogany, in Walnut, or in antique-ivory enamel.

Bureau, Chiffonade, Night Table, full size bed (4 pieces) are only \$292.00. If you choose Twin Beds, the price will be \$368.00.

Additional pieces are priced as follows:

- Vanity Case \$93.50
- Vanity Bench \$21.00
- Chair \$25.50
- Rocker \$27.00



Hall Console Set, \$315.00. 4 pieces, in exquisite glowing American Walnut, glorified by polychrome decoration, that gives it a kinship to the Antique, so that it easily fits in with any rare pieces you may have. Rose damask covers the seat pads, placed over cane seats.

Polychrome Candlesticks, \$4.75 each.



Mahogany Secretary, \$110.00, 39 inches wide; 7 feet high. Correctly copied from a Chippendale model.

Its elegance speaks for itself.

Chair, \$47.50; Arm Chair, \$57.50; Mahogany finished in "old brown" Tapestry Seats. These chairs are adapted from the handsome models of the Early 18th Century, and are simply lovely in their proportions.





© Mme. Lyra Corset Co.

## Of Rare Beauty and Charm

Responding to every type of figure

A TOUCH that lightly caresses—yet the *Mme. Lyra Corset* artfully models Madame's figure into exquisite lines of fashion. Slender strands of Genuine Mightybone, pliant as willow, yet wonderfully strong, bestow lithesome grace and the healthful support essential to erect carriage.

For wear with evening or daytime toilettes there are wondrously lovely models of rich brocades, snowy white or delicate pink, in shimmery, elusive patterns—the very quintessence of luxurious corsetry.

The selection of a *Mme. Lyra* model is but a question of comfort and correct adjustment—that it bears the name *Mme. Lyra* is evidence sufficient of its voguishness. To ask for a *Mme. Lyra* by name is a habit fashionable women cherish.

*Mme Lyra*  
CORSETS

OBTAINABLE at those stores catering to an exclusive clientele. *Mme. Lyra* dealers take pride in their comprehensive array of fashionable models.

Prices \$3.50, \$4, \$5, \$6.50, \$7.50, \$10 to \$30.

Send for Booklet "The Art of Correct Corsetry"

THE MME. LYRA CORSET MAKERS  
DETROIT • MICHIGAN  
New York, Chicago, San Francisco





Would you believe that this house is to be found in New York City? Illustration from the September House Beautiful.

## Do YOU Live in a Real Home?

Are you having the joy in life to which every man and woman is entitled? The joy of a real home? Is your home a happy combination of comfort, taste and charm? If it isn't, then you are being defrauded of one of the best gifts of life.

Perhaps you feel that such qualities belong to the home you are going to have "some day," that day in the future when you move to the country and at last settle down in that dear, quaint little cottage, which always spells home to you in your dreams; perhaps, in that same dream, you look out from the wide casement windows of your house and seem to see a flagged path edged with hollyhocks running down to your old-fashioned garden with its low beds of mignonette, phloxes, larkspurs, sweet-peas; all making a screen of stained glass tints against the sky.

But if that dream isn't going to come true for some years yet, how about today?

Are you suffering today from the over-generosity of an earlier generation, or the ill-formed taste of your youth? Is your dining room crowded with the heavy oak set which was left you by your godmother, and does the mantle piece still boast the heavy marble-columned clock with the rash assortment of bric-a-brac which you now take for granted because you haven't adopted a *trained* eye?

Don't go on this way any longer. Begin to *enjoy* your home today. Remove every piece of furniture from the living room, pictures and all, and don't let one piece go back

unless it "belongs" there. See that the old-fashioned couch is smartened up with an attractive chintz, and that it is placed just at the right angle to the fireplace or the reading table. See that the lamp-shade is just the right tone to complement the colors in the chintz.

Home-making is a fascinating game whether you are now planning your first little home of four rooms, or are remodeling a charming old house like the one shown above. But does all this require a lot of money? By no means, if you possess the essential qualities of taste and knowledge. Let THE HOUSE BEAUTIFUL solve your problems for you.

IF YOU ARE GOING TO BUILD OR REMODEL YOUR HOUSE

IF YOU WISH TO SECURE SOME SPLENDID IDEAS BEFORE BUILDING YOUR GARAGE

IF YOU ARE PLANNING TO ADD A SLEEPING PORCH TO THE HOUSE

IF YOU ARE IN DOUBT WHETHER TO BUILD A NEW HOUSE

IF YOU ARE PLANNING A FLOWER OR VEGETABLE GARDEN

Safeguard yourself against disappointment by first subscribing to

THE HOUSE BEAUTIFUL.

41 Mt. Vernon St., Boston, Mass.

Gentlemen: Enclosed find \$1.00\* for a five months' subscription or \$3.00\*\* for a fifteen months' subscription to HOUSE BEAUTIFUL.

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### The House Beautiful Magazine

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\*Foreign postage, 45 cents extra. Canadian postage, 20 cents extra.  
\*\*Foreign postage, \$1.25 extra. Canadian postage, 65 cents extra.





Coats Insist on the Straight-line Silhouette  
Even the "Grenoble" Remains Straight at the  
Back and Front While It Flares On Each Side.

The "Grenoble" the Wooltex designers call this newest coat silhouette which swaggers boldly out on each side and remains demurely flat at back and side. While the smart swing of the fullness at each side does suggest slimness and youthfulness, the vertical lines at front and back hold *surprising* secrets of straightness of line for the somewhat stouter figure.

Number 3515

(Left) Soft dressy velour chooses a semi-cape effect at the back and a circular skirt with cordings to express the newest lines. The shoe string belt suggests rather than reveals the waist line at the front, which remains straight and slim

Number 3460

(Right) Another "Grenoble" attains its lines through a perfectly flat yoke which develops into a chic flare below a novel belt of leather and cloth. And not content with novel lines it chooses to be made of rich soft illuminated velour



Number 3520

Nearly every figure could wear this rich tinsel tone that does many unique things to keep a perfectly straight line. Note the charm of the collar when it is fastened high

Number 3485

Brown Marvellas corns every luxury but its own rich fabric, an unusual sleeve treatment and a collar that even as it shirrs into folds at the back, keeps its correct slimness

Coats have rebelled against the old idea that because they are warm and roomy, they must also be voluminous and bulky; and these two snugly warm models at the left give proof thereof with lines that fall uncompromisingly straight from shoulder to hem.

But this does not mean they are dull and uninteresting; for with all their straightness the newest coats of this new season reveal surprising touches of tucks, cordings, stitchery, bands of fur and oddly shirred collars.

And Wooltex designers have also decided that coats can be versatile—that is, one coat can do many things and do them all well. Accordingly they have originated a group of coats (of which these are good examples) and call them "Two-in-One," designed in every detail to make them equally suitable for afternoon or evening wear.

Wooltex Coats range from \$40 to \$250



The Wooltex label promises you those niceties of fabric and silhouette that assure "That Well-dressed Look" at all times.

The H. Black Company

New York

Cleveland



## Interpreting the Newest Suit Modes In Four Distinct and Individual Types

"Shall I be able to find my own individual 'type' of suit among these newest models," has been the perplexing question facing many women at the beginning of a new style season.

For it has been a sad but true fact that some of our most charming styles have been limited in their adaptability to different figures and varied occasions.

Accordingly, *Wooltex* designers have originated these four distinct "Types" of suits which reveal, each in its own way, the authentic modes.



The Blouse type—youthful and chic—is being cut on new lines, the blouse being merely suggested. Some of these are simply braid and button trimmed but many show interesting touches of fur and embroidery.

The fourth group is the so-called country or "Simplex" suit which is equally well adapted for many town occasions.

Wooltex Suits range from \$45 to \$125



The *Wooltex* label in any suit promises you perfect harmony of fabric, line and trimming—the correct adaptation of fashion to that particular type you choose.

Number 5480

(Left) Simple and straight to the nth degree is this severely tailored type of rich tinsel tone. Sleeves and shoulders are very snug; wide revers join a manish collar; the skirt is just wide enough to consider both comfort and style

Number 5430

(Right) This trimmed tailored suit remains just as slimly correct but assumes such things as embroidered panels, belts and black velvet vests. This one chose navy tricotine and black embroidery, a very much favored combination in suits this year



Number 5450  
Bayeta mixture is combined with plain suede velour to make this unusual country suit. The lines are pseudo-Norfolk modified by shoe string belt and novel collar.

Number 5460

Even a blouse suit can be slim and straight when cut on such clever lines as this one of Devet de Laine. Note the nutria fur collar and how embroidery finishes front and back

The H. Black Company  
New York Cleveland





To the Wholesale Dress Buyer!

## *Maison Haas Dresses*

created in our designing rooms in Paris are the feature-note  
of American Fall Fashion Displays

THE authenticity of Fashion Shows now being conducted by America's most exclusive shops might well be judged by the prominence with which Maison Haas models are being featured. It is an evidence of the wisdom and foresight demonstrated by stores that keep thoroughly informed at all times regarding the

most authentic developments of Parisian fashion.

Our Parisian designing rooms are featuring, for Fall and Winter, dresses developed in *Cord de Laine*, *Tricolaine*, *Pou de Laine*, *Tricolette* and *Wool Jersey*. A complete collection is now on display at our New York Showrooms.

*CROWN EMBROIDERY WORKS* • NEW YORK CITY

MAISON HAAS INC • PARIS





"A MIGEL SILK"  
"MOON-GLO"



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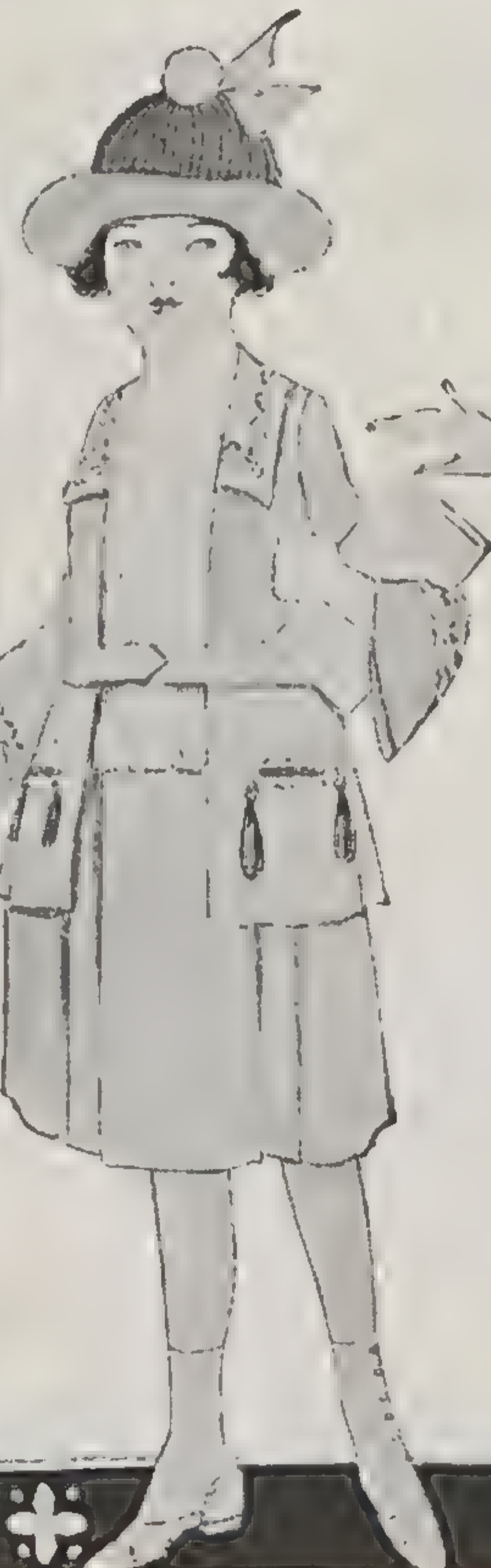
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5851 (center) An elaborate Crepe Meteor frock for the afternoon. The modish girdle-blouse and draped skirt are richly embroidered in beads.

5826 (right) Stunning frock of superior quality Paulette. Its almost severe simplicity is relieved by a silk cord girdle ending at the side in a broad silk tassel.



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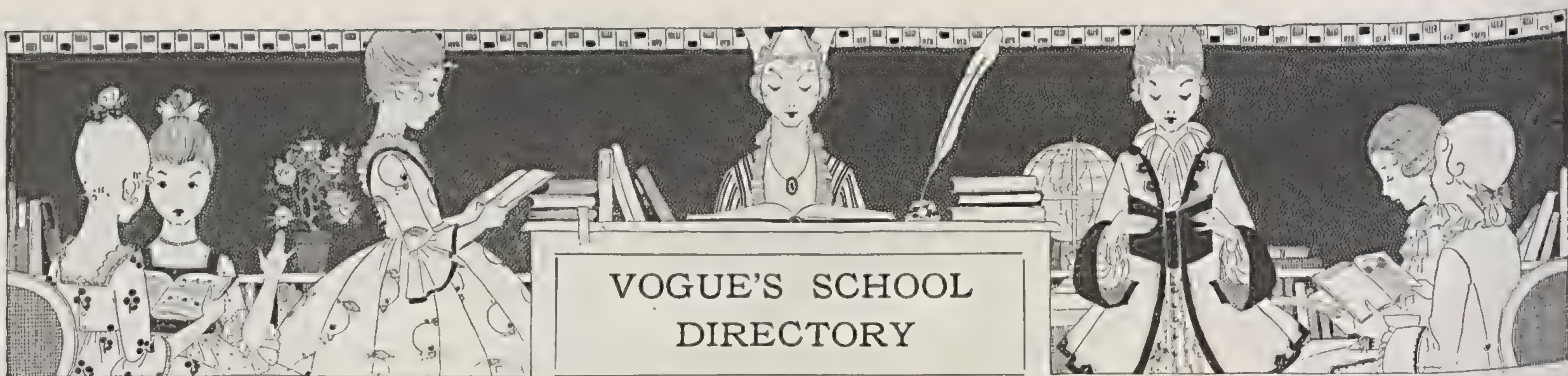
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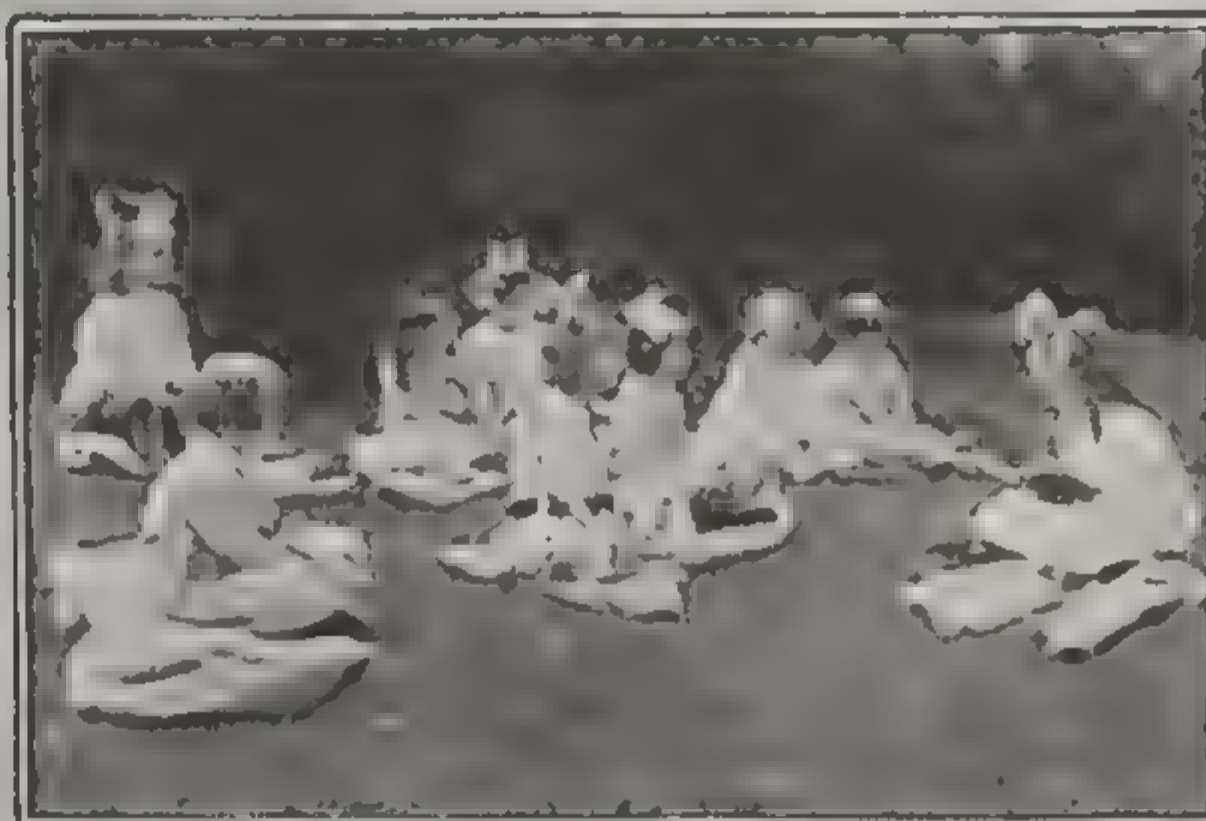
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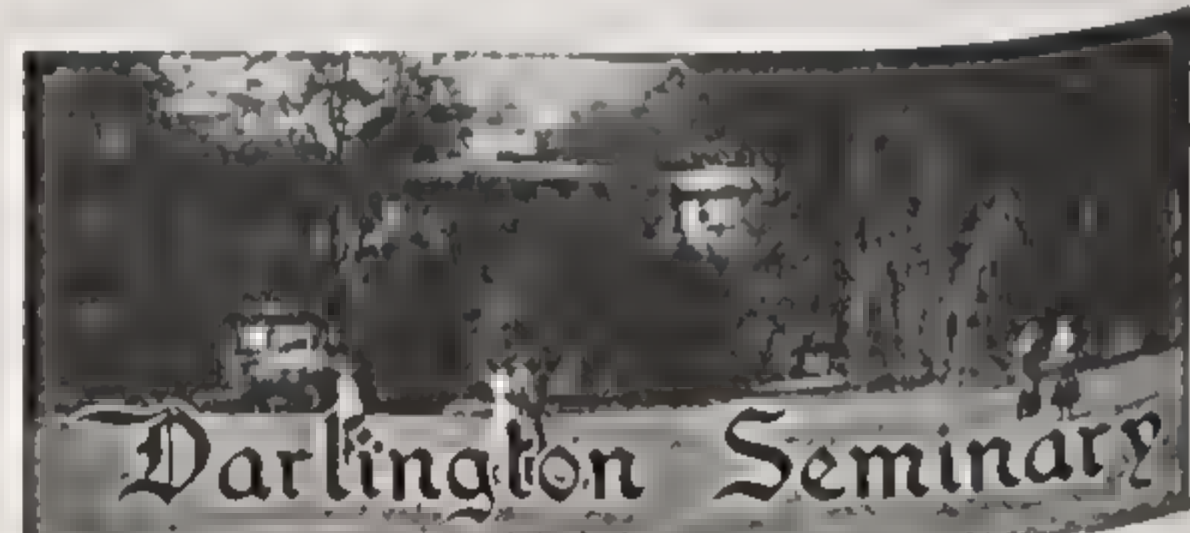
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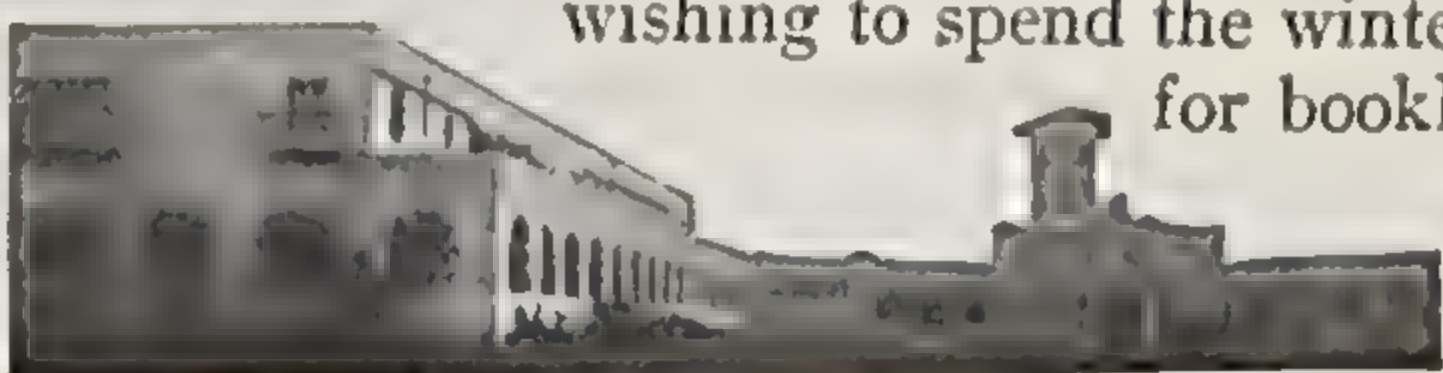
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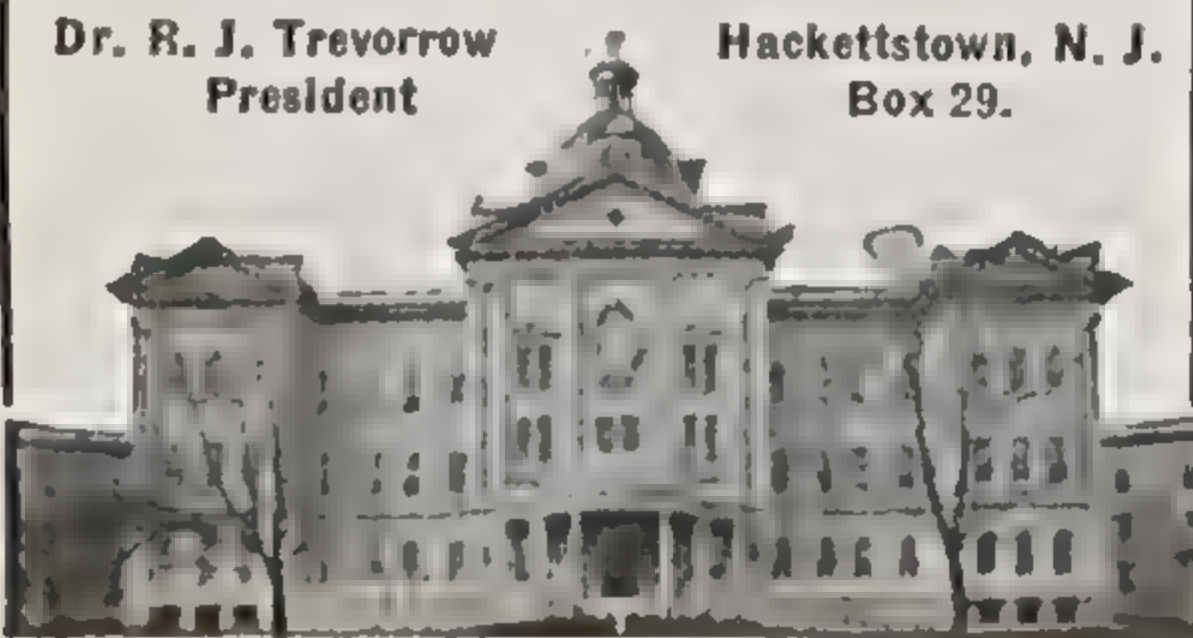
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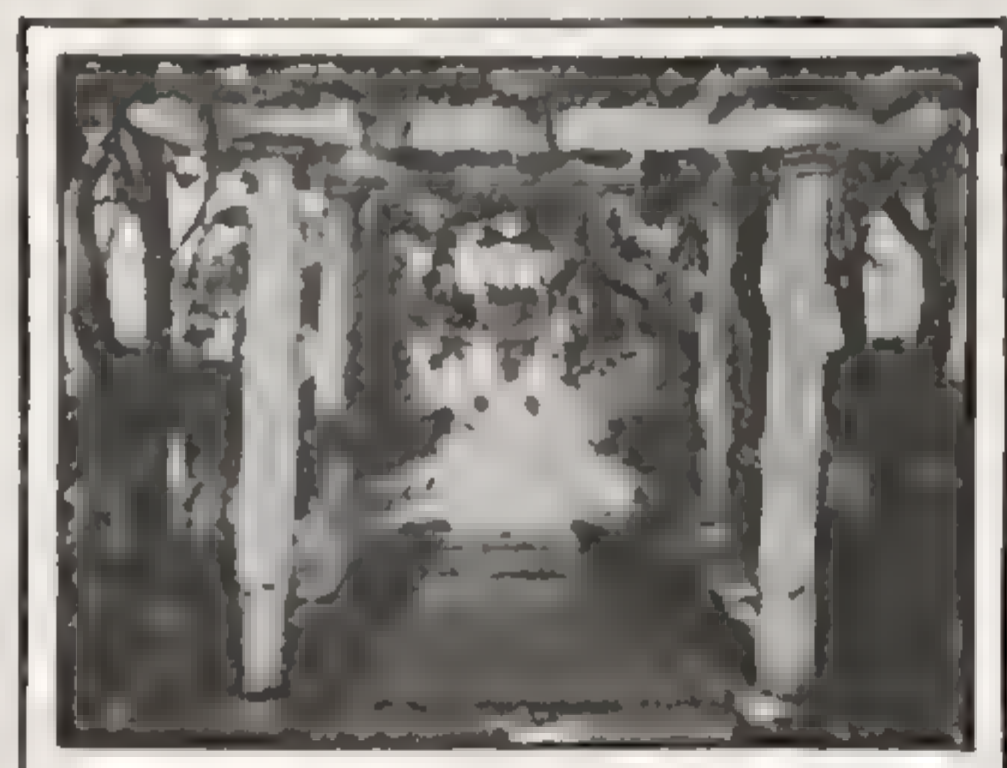
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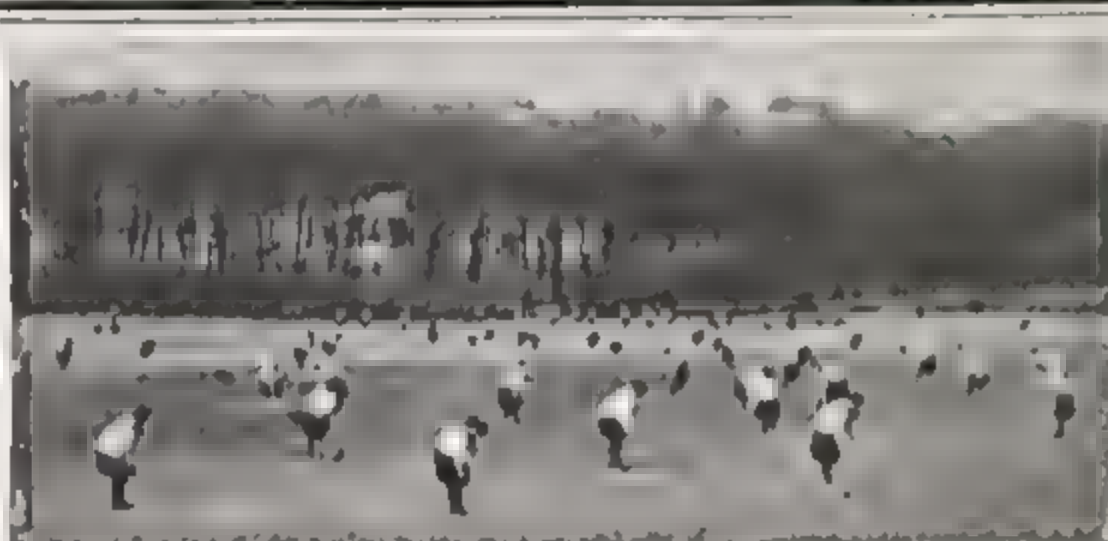
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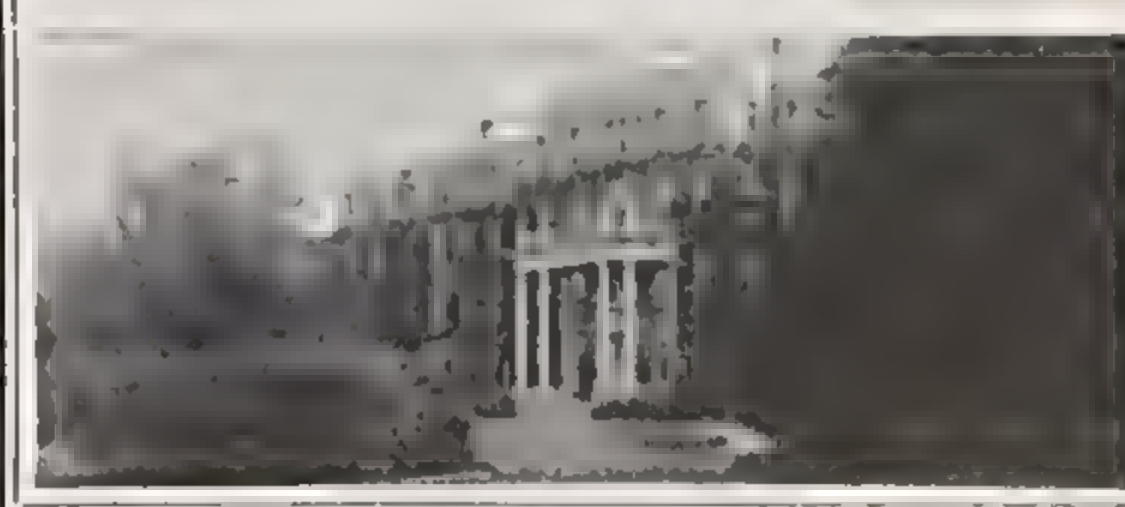
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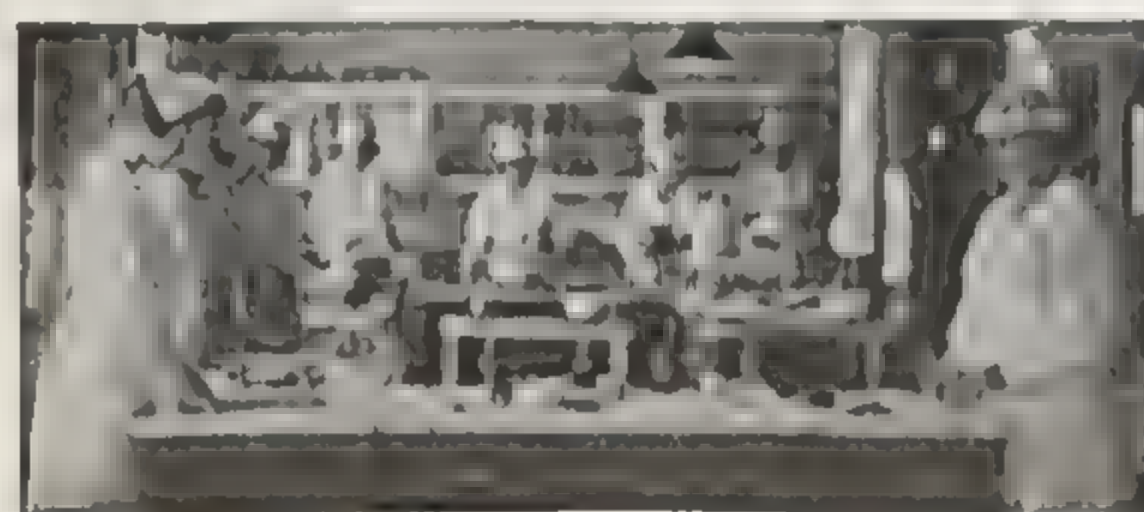
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Oct. 1

New York itself creates, as well as wears, clothes of charm and individuality. The best of the American originations will be shown—in the ateliers of their creators, in the smart hotels at the tea hour, in the shops, and at the theatre.

### Smart Fashions for Limited Incomes

Nov. 15

Vogue works with the designer, the dress-maker, the merchant. The best of these money-saving bits of collaboration are in this number. Vogue's own originations. Bargains from specialty shops and department stores. The Vogue-chosen accessory. The well-cut Vogue Pattern.

### Paris Openings

Oct. 15

When the season changes, and clothes follow it joyously, then France is the centre of the world. Vogue knows the secrets of the *haute couture*. Vogue sketches, photographs, describes—and here it all is, page after page of loveliness. Frivolous? Oh, no. Just Paris.

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Dec. 1

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19 WEST 44TH STREET, NEW YORK CITY

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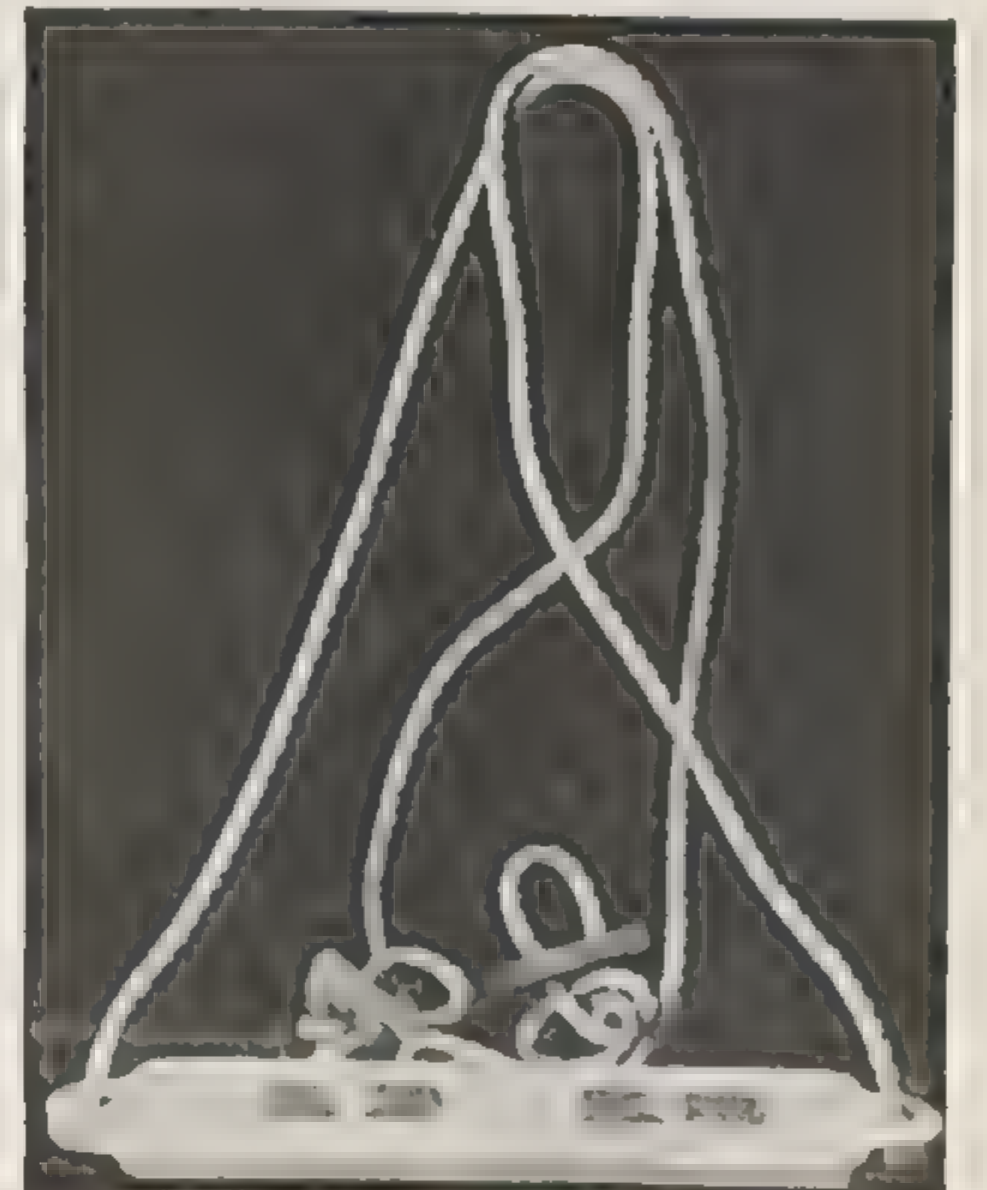
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Samples costing us 10¢ each will be sent on request. Please do not put us to this expense unless you are seriously considering our homespun.

Grove Park Inn,  
Biltmore Industries, Asheville, N. C.





# The Autumn Millinery

*Number of Vogue*

*Dated September 15*

There never was a woman who didn't get just the least little bit excited about buying a new hat. And if there were—we wouldn't like her!

This year there are all sorts of millinery rumors afloat. Are we really going to wear the most extravagant velvet hats you ever saw? Will fur hats be good? Will we star the streets with all the colours of the nasturtium? Will the new flamingo shade be becoming to anybody over twenty-five who isn't in the movies?

Who knows? Why—of course—Vogue knows. It's all in the Autumn Millinery Number—page after fascinating page of it from Paris and New York.

But—if you aren't a subscriber—you'll have to reserve it in advance, or you won't see any more than the cover. A word to the wise generally means a telephone call to her newsdealer. How about doing it right now?

## VOGUE

35 cents a copy  
\$6 a year

Condé Nast, Publisher  
Edna Woolman Chase, Editor  
Heyworth Campbell, Art Director

Twice a month  
24 copies a year

19 WEST 44th STREET, NEW YORK CITY



# What I Have Overheard Men Say About Women

*As told to Ruth Miller by the  
cloak-room girl in a big hotel*



"... You see, Miss Miller," she said to me, "I'm only a cloakroom girl in this big hotel—just another piece of furniture, most of the guests think.

So, of course, the things they say when I'm around the corner are about the same as if I weren't there!

"And I guess the criticisms I've heard men make about women would fill a book or two! They'd be pretty interesting reading for some of those same women who so confidently wait for their men in the lobby.

"The woman with rouge 'an inch thick,' or with gown too low, or with mannerisms too affected, comes in for her share of their free-and-easy criticisms. But there's one woman who gets it harder than any of the others when they once get to talking about her! There's one particular tone of distaste that men reserve for this woman—and after a lot of experience, I've come to recognize it and the little half-jocular expressions that accompany it.

"She's the woman who is quite sure of herself, who is confident that her hair-dresser and masseuse and manicure and modiste have done every possible thing to make her beauty and attractiveness complete, but has overlooked a thing that men can't overlook. She's failed to make sure of that perfect daintiness that is impossible when there's the least trace of the odor or moisture of perspiration!

"If she only knew that the men about her notice this lack of daintiness in her! I think

your articles that I've seen in the magazines are going to help a lot. I believe they're going to make women take such care in this matter that men won't have any *cause* to criticise this old fault in them!"

## ***An old fault—common to most of us***

It is a physiological fact that there are very few persons who are not subject to this odor, though seldom conscious of it themselves. The perspiration glands under the arms, though more active than any others, do not always produce excessive and noticeable moisture. But the chemicals of the body do cause noticeable odor, more apparent under the arms than in any other place.

These underarm glands are under very sensitive nervous control. Sudden excitement, an oppressive condition of the weather, embarrassment even, serves as a nervous stimulus sufficient to make them more active. The curve of the arm prevents the rapid evaporation of odor or moisture—and the result is that others become aware of this subtle odor at times when we least suspect it.

## ***How fastidious women are meeting the situation***

Fastidious women everywhere are meeting this trying situation with methods that are simple

and direct. They have learned that it cannot be neglected any more than any other essential of a woman's toilet.

They give it the regular attention that they give to their hair or teeth or hands. They use Odorono, a toilet lotion specially prepared to *correct* both perspiration moisture and odor, because excessive moisture of the armpits is due to a local weakness of the sweat glands.

Odorono is antiseptic, perfectly harmless. Its regular use gives *absolute assurance* of perfect daintiness.

## ***Make it a regular habit***

Use Odorono regularly, just two or three times a week. At night before retiring, pat it on the underarms. Allow it to dry, and then dust on a little talcum. The next morning, bathe the parts with clear water. The underarms will remain sweet and dry and odorless in any weather, in any circumstances! *Daily baths do not lessen its effect.*

If you are troubled in any unusual way let us help you solve your problem. Write today for our free booklet. You'll find some very interesting information in it about all perspiration troubles!

Men will be interested in reading our booklet, "The Assurance of Perfect Grooming." Address *Ruth Miller, The Odorono Co., 321 Blair Avenue, Cincinnati, Ohio.*

At all toilet counters in the U. S. and Canada, 60c and \$1.00. Trial size, 30c. By mail postpaid if your dealer hasn't it.

Address mail orders or requests as follows:—For Canada to The Arthur Sales Co., 61 Adelaide St. East, Toronto, Ont. For France to The Agencie Americaine, 38 Avenue de L'Opera, Paris. For Switzerland to The Agencie Americaine, 17 Boulevard Helvetique, Geneve. For England to The American Drug Supply Co., 6 Northumberland Ave., London, W. C. 2. For Mexico to H. E. Gerber & Cia, 2a Gante 19, Mexico City, Mexico. For U. S. A. to The Odorono Co., 321 Blair Avenue, Cincinnati, Ohio.





# VOGUE TAKES THOUGHT FOR THE NEW HATS

NO matter how old a woman may be—or how “new”—she can’t help visioning the change of seasons as a change of hats. It’s such a sure indication. And so far ahead! Long before the first autumn leaf comes the first autumn hat—a tentative imported shy autumn hat—in July, if you please. By the time man with his slower reason is beginning to realize who is the new golf champion this summer—behold, Vogue’s Autumn Millinery Number (September 15), one long cosmopolitan adventure in velvet and feathers, beginning at Paris and ending, no less thrillingly—but who knows where it will end?

## HATS YOU LONG TO KNOW

Oh, those hats! Vogue has seen hats, sketched hats, photographed hats, lived and dreamed and hoped and died hats for a whole month. But—it was worth it, *mes enfants*. Here, peeping between the pages, you can see a shimmering turban in silver ribbon trimmed with grey and white goat’s hair—a bizarre lit-

tle Persian trifle of many-coloured silks—soft velvet hats with no outline but sheer artistry, hats with pompons to match one’s neckpiece—hats that twinkle with blondine, the new baby ostrich trimming—hats that owe their distinction to those so wonderful cassowary feathers, lovelier and livelier than ostrich ever was. There aren’t—as yet—any extremely big hats and comparatively few extremely small ones, but the in-between hats make up in sheer line what they lack in size. As a rule, they turn up in front, and the movement of the trimming is all in that direction. Also—and this is most important—they aren’t worn straight over one’s brow, but placed jauntily toward the back of one’s head. And the veils—but we won’t describe them. You’ll have to wait for that September fifteenth number.

As to colours—there is black, of course, than which nothing is or could be more becoming. There is toast colour, too; there are all the lovely melting nasturtium tones from yellow to deep flame, not forgetting flamingo, the most dangerously attractive of them all. And when-

ever the hat chooses a colour not gay enough in itself, there is the sheen of metal—at the ends of feathers, in allover embroideries on the crown, in balls, and dangles, and pins.

## INTEREST ASIDE FROM HATS

Apart from hats, the Autumn Millinery Number takes thought for coiffures, veils, serge and gabardine frocks—the “first cool day” kind that you’ll need at once—and, in the Limited Income Department, there are two pages of good-looking day dresses and coats. The Shopping Service has selected hats, blouses, suits, and frocks for first autumn days, searching all New York to find the smartest models at the best values.

Then, lest the nimble brains beneath the autumn hats should complain that we were overlooking them—Vogue begins its music, stage, and art departments for the winter in the September Fifteenth Number. . . . Can you live without it? Ye—es. You could. But—you’d live to regret it.

VOL. NO. 54 NO. 5

WHOLE NO. 1126

Cover Design by Dorothy Holman

## Special Features

Paris Tastes the Fruits of Victory - - - - -	46-47
Paris Diverts Itself Notably With a Charity - - -	49
Old-World Artists at a World-Old Art - - - - -	55
New Things and Old in the Land of the Alhambra - - - - -	57

## Costumes

Paris Awaits the Ultimatum of the Mode - - -	35-38
Hints of Vast Import from the Races - - - - -	39
The Autumn Thoughts of French Materialists - - -	40-41
The Vanguard of the Coming Mode - - - - -	41-45
Poirot Brings an Eastern Inspiration - - - - -	48
Paris Welcomes Anew the Afternoon Wrap - - -	50
Three Luxurious Evening Wraps - - - - -	51
New French Trimmings - - - - -	54
Suits with a Penchant for Width and Waist-Line - - - - -	64
Material Sides of the Most Ideal Costume - - -	65
Silks That Tease the Colour from the Rainbow - - -	66-67

## Miscellaneous Fashions

New Fur Wraps for Winter’s Chill - - - - -	42-43
French Hats from Peggy Hoyt - - - - -	52-53
Dressing on a Limited Income - - - - -	68-69

# CONTENTS

for

## SEPTEMBER 1, 1919



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The Younger Generation - - - - -	70
Seen in the Shops - - - - -	71-72
Vogue Pattern Service - - - - -	73-114
Furs for a Cool Summer - - - - -	138

## Society

Lady George Wellesley - - - - -	Frontispiece
Mrs. William Payne Thompson - - - - -	56
For Charity, Sprites Danced on the Green - - -	58
Newport Gaily Presents Summer, Seashore, and Society - - - - -	59
Society - - - - -	130

## Decoration

The Pool Within the Garden Walls - - - - -	62-63
Attractions in Glass and Quaint China - - -	126-128
Practical Baskets and Cushions - - - - -	146

## The Fine Arts

Three Favourite Stars - - - - -	60
Art Pays Tribute to the Heroes of War - - -	61

## Regular Departments

For the Hostess - - - - -	116-118
On Her Dressing-Table - - - - -	122
What They Read - - - - -	144
Motor Notes - - - - -	148





DEMMEYER

Baron de Meyer

## LADY GEORGE WELLESLEY

*Lady George Wellesley is the sister of the twenty-second Knight of Kerry and was married in 1917 to Lieutenant-Colonel Lord George Wellesley, M. C. Grenadier Guards and Royal Air Force. Her first husband, Lord Richard Wellesley, second son of the Duke of Wellington, who was mentioned in dispatches for gallantry, was killed at the first battle of Ypres in 1914. Lieutenant-Colonel Lord George Wellesley has been flying ever since 1913 and has seen much active service, chiefly on the western front. He carried out one of the earliest aerial reconnaissances at the Battle of Mons in 1914, was mentioned in dispatches for bravery, and was decorated with the British Military Cross. Lord and Lady Wellesley will live permanently in America*



There were eight—not fourteen—points on this octagonal black satin hat tufted with scarlet maribou; there was a dark fox fur topping a black lace and taffeta gown; and inside, there was Mlle. Forzane, all at the Prix des Drags

VOGUE



## PARIS WEATHER-VANES ARE SET *for* CHANGE of MODE

The Severe Tailleur on Louis XV Lines Is Definitely Foretold;

Skirts Add Perceptibly to Their Length, and the Chemise Frock

Trembles on Its Throne Before a Silhouette Wide at the Sides



TO forecast the autumn mode with absolute accuracy during the summer would be to make one's everlasting fortune as a prophet. The French couturiers snatch a few weeks' hard-earned vacation during the lull after the summer orders are filled and before the rush of preparation for the August collections begins. In former years, they used to launch some novelties at the great race-meets at the end of June, but, since the war, such public occasions have become so very much more democratic that they have lost a great deal of their chic, and there has been no revival of the procession of manikins from the great houses, wearing the latest product of the workrooms of the Rue de la Paix and the Place Vendôme. Novelties in smaller numbers are still to be seen at public gatherings, but they are often the expression of the personal taste of some particular woman in collaboration with her dress-maker, so that although they may be indicative of the direction in which the minds of the couturiers are working, they are too individual to be perfectly reliable as an indication of the coming mode. Prophecy must be based upon observation of details, upon deduction, upon consultations with the makers of the materials of which the winter creations will be made, and, above all, upon that subtle something which is known in newspaper language as "a nose for news."

### THE NEW TAILLEUR

In the beginning of September, the American woman is looking for information about her autumn tailleur or about the one-piece frock which she will alternate with it when her summery gowns begin to look a little out of fashion. Present indications point to a considerable change in this form of dress. In the first place, this tailleur seems to have entered upon a period of great popularity, due, perhaps, to the fact that the men tailors have been demobilized and are now available to give to a suit that close-cut, well-

(Left) In modified form of an eighteenth-century mode so securely in favour, a brown cloth suit wears pocket-like patches of green embroidery over the side fulness of its long coat

It couldn't deny its origin if it would, this modified Louis XV coat accentuating its hips according to the mode with huge pocket flaps and fastening with one button very low







MARTIAL ET ARMAND

*Hand in hand with autumn hastens the tailleur back to Paris, forgetting its belts, sometimes lengthening its skirts, but vastly careful to accentuate its width at the hips by such means as these hemstitched ruffles on a suit of grey green tricotine*

pressed look which it has been almost impossible to obtain in France during the war. Logically enough, we notice among the women who give a lead to the mode a revival of the severe jacket on mannish lines. Coats hung from the shoulder with plain collar and notched revers, the breast pocket, and the conventional buttoned cuff finishing a flatly set-in sleeve, are details that we may expect from our men tailors, and we find them here and there at this moment and shall continue to see them in increasing numbers as the season goes on.

Alongside of this severe garment, we shall see a modern version of the Louis XV coat, rather fitted in its lines, with a slightly nipped-in waist and a good deal of spring at the hips, often accentuated by means of large pocket flaps, godet plaits, or skirts cut circular to give fulness at the sides. The Doucet model sketched at the lower left on page 35 is a type of this mode, which takes its inspiration from the dress of the men of Louis XV's day; it is shown in a biscuit coloured homespun, very open in front over a blouse of white linen; the coat buttons with one button and has big pocket flaps at the sides.

A LOUIS XV VERSION

On the same page is an advance winter model from the house of Beer; this also takes its inspiration from the eighteenth century, though less directly. Worthy of notice is the length of the coat, for long coats are prophesied in several quarters, together with the beltless cut, for all are agreed that the belt has seen its best days and must go; the concentration of the fulness is at the sides where it is confined with two patches of embroidery resembling pockets, letting the ma-

terial fall in soft unpressed folds. The two Martial and Armand suits sketched on this page give many indications for autumn. Both show unbelted backs, accentuation of the hips, and wider longer skirts.

The skirts of all these models are moderate in width, but wider than those we have been wearing, while, as to length, they will be made to suit the taste of the wearer. Length of skirts has been such a point of difference between French and American fashions that it is worth discussing. The best-dressed Frenchwoman seems to have abandoned the very short skirt which she adopted during the scarcity of vehicles. One still sees it on the boulevards, of course, but the boulevards are no more an indication of real fashion than is Broadway. We shall continue to see the short skirt for suits and morning frocks, though probably longer than its exaggerated war version, for the women here like them and are persuaded that the short skirts make them look younger. But, for afternoon gowns, there is beginning to be a feeling for greater length, and at the Prix des Drags, many of the women whose names are recognized were wearing dresses which might almost be described as long. The transparent hem which is still so much in favour for these gowns often covers the ankle. A lace frock may trail one end of tulle almost on the ground, while draped satin skirts descend quite far down on one side. It is a becoming and graceful fashion.

#### REDINGOTE FROCKS IN FAVOUR

The one-piece frock will continue to be worn, and it is predicted that the overwhelming success of Chéruit's redingote model will tend to popularize that cut for frocks of this kind. This model is cut like a coat fastening at the side front and folding over from shoulder to hem, and is buttoned at the natural waist-line with one button. It is lined with a brightly printed foulard which shows with the motion of the wearer, and its salient feature is the collar made of two sections of fine plaiting lined with the silk, which may be worn high around the face and neck or opened in front. The convenience of this model and the almost universal becomingness of its semi-fitted bodice lines, lead us to think that it will be popular for the first cool autumn days. That the waistcoat will continue to serve its useful and ornamental purpose as accessory to the tailored suit is almost certain. The fabric makers are putting out a large line of materials suitable for these garments, and both the severely cut suit and the modified Louis XV model look well with them.

For afternoon dresses, there is nothing so popular at the present moment as lace, of which there has been a veritable renaissance. On the great race days at the end of the season, one saw innumerable models in black, white, and beige lace, most of them in some form of the tiered or flounced skirt. Bodices were a mere film of fabric over the arms and shoulders with only as much lining as was absolutely necessary.

#### CHARMING GOWNS OF LACE

The models shown on page 37, from three leading houses, show the lace gown in different versions. The Chéruit model, at the top of that page, is in black appliqué over black crêpe de Chine, the foundation swathing the form as snugly as possible. Over this lining, the lace is hung with considerable fulness, concentrated where all fulness is concentrated these days—at the hips. The bodice, over a mere strip of lining, shows the pattern of the lace to great advantage over a white skin, and the sleeves are very loose and ample at the wrists. The decoration of the skirt, in its novel combination of green handkerchief linen leaves and floss silk flowers, is a typical originality of the house of Chéruit. The Lucile model sketched at the lower left on that page, is also characteristic of the draped lines of this house, and its graceful length is to be noticed. The Chanel model shows the flounced skirt in all its glory. These gowns and others like them were seen at the races worn with large hats of tulle, the crown of one thickness showing the well-dressed hair as plainly as an evening coiffure would have done.

Monsieur Paul Marescot, head of one of the largest lace houses of France, predicts a great vogue for metal laces for evening wear and shows them in endless variety. One of the loveliest is of silver threads on a beige silk tulle foundation, the combination of silver and beige being newer and much more subtle than beige and gold. Copper lace, in a season in which copper is to be



MARTIAL ET ARMAND

*One of the major prophets of the mode wears light biscuit coloured broadcloth with inserts at the hips of its long beltless semi-fitted coat for fulness and with a skirt, correctly wider and longer—since the Parisienne no longer goes afoot*

featured, is certain of success, while a revival of the modes of a former period, including the woollen lace of our grandmothers, is seen in all colours for trimming. During the war, women did not wish to wear lace, for they considered it too *habillée* to suit the times and much too fragile to withstand the wear and tear of carriageless existence. But now it has become almost a duty to be well dressed, and there are more private cars to be seen every day. Women may return to the loveliest and most feminine of fabrics, knowing at the same time that they are patriotically encouraging one of the great industries of France. Exquisite laces are being used again for those gowns of finest linen and lace, over black satin or taffeta, which used to be considered typically Parisian. Lace capes, worn over dresses even more fragile, are a conceit of the late summer season, seen side by side with large capes of chiffon in neutral shades, such as those of tête de nègre chiffon lavishly banded with fur. Women who have beautiful lace put away are taking it out and using it for frocks of the flounced mode, which is growing too popular to be permanent, it is to be feared.

#### ELABORATE SKIRTS FOR EVENING

Skirts of afternoon and evening gowns have usurped the attention of the dressmakers. They are almost elaborate; if they are not flounced, they are draped or puffed up into panniers, hung in plaited sections like flower petals, scalloped, kilted, finely ruffled, treated in the thousand ways which the ingenuity of clever brains have devised. An amusing development of the evening mode is the revival of the immense hoop, flat in the front and back and enormously extended at the sides,





CHÉRUIT

*In Paris, this season, it may be seen that an afternoon gown is simply another name for lace. Underneath the airy logic of this gown of black appliqué lace is a very tight foundation of black crêpe de Chine, and the lace, seeing to what depths the bodice had sunk, covers up as much as lace can reasonably be expected to. The whole point about the skirt is the end of tulle hanging almost to the ground*



LUCILE

*This bird's-eye view of Paris, where they all but exceed the lace limit, is one-sided to a long extent of drapery. It is cream coloured lace over flesh satin and wears a hat of white lace and paradise*



CHANEL

*Flounced within an inch of its beige coloured Chantilly life, much after the manner of the famous petal frocks, this gown has a way of slipping its jacket-shaped bodice over the chic wearer's head*





LANVIN

these lines is proved by the gown worn by Monna Delza at the Prix des Drags, a gown of pale grey and bright green satin combined with white tulle in a fashion which might have been taken from a print of the early days of Louis XVI. I have seen this gown, which is shown in the sketch at the upper right on this page, developed in dark blue satin with a warm red satin combined with the white tulle. Rather close-fitting bodice lines are a characteristic of these more formal modes which were invented in the days when women laced themselves into the most confining corsets. Modern life forbids a return to the artificially tiny waists which were once the ambition of all women. But that the unconstrained lines of the corsage will be retained, at least for evening wear, seems to be prohibited by the extension of the skirts. The mode depends

(Left) Typical of the shadowy things that go on the night life of Paris is this evening gown worn by Jane Rénouardt in "Le Bonheur de Ma Femme." At the bottom of the matter is a tightly cut foundation of yellow satin, while the stiffened overdress is of yellow net

(Right) Monna Delza wore it at the "Prix des Drags" at Auteuil and, of course, looked like something out of the eighteenth century. For it is of shiny pale grey satin over white net, and at the opening, the bodice, revealing green satin, obeyed that impulse and added two green tabs

(Below) Side by side with the conventional evening gown of brocade or velvet or tulle, one sees such charming inflated styles as this gown worn by Jane Rénouardt in "Le Bonheur de Ma Femme. The black Chantilly lace skirt is extended on hoops and the bodice—Oh, it's going, going—gone



POIRET

which is having an unexpected success. Callot, I believe, began it last winter when she made the first "infanta" frocks for the fêtes which celebrated the signing of the armistice, and the dance-mad world of Paris took to it with enthusiasm as marvellously practical for dancing the fox-trot.

Lanvin has made two versions of it for Jane Rénouardt to wear in the new piece at the Théâtre des Capucines, "Le Bonheur de Ma Femme." The gowns are shown on this page. One of them, in black Chantilly, shows the immense skirt hung over a lining of like proportions; the other is like a butterfly with huge tulle wings over a closely fitting foundation. No greater indication of the present catholicity of the mode could be found than the contrast of these immense Louis XV skirts, whose wearers have difficulty in getting through a modern carriage door with the clinging, closely wrapped gown of brocade or velvet which continues to be the choice of many well-dressed women, or the fluffy, youthful, tulle dancing frock with its abbreviated skirts; yet all three may be seen worn side by side at the same entertainment.

The fabric makers are showing silks of greater body, suggesting the revival of robes de style rather than these immense hoops which one is inclined to believe a folly of the moment. That some of the feminine minds are thinking along



LANVIN

upon contrast for effectiveness, and snugly cut bodices are therefore demanded by the very width and elaboration of the skirts. That the Louis XIV fashion of elbow sleeves will be adopted with these gowns is highly improbable. The Parisienne likes the sleeveless gown for evening as much as she likes short sleeves for afternoon. The glove to wear with it has been a problem. No gloves at all, with a sleeve which extends but a few inches below the shoulder, that seems a little too informal to wear in public, while the sun is shining—and yet, Paris has never admired the substitute of wrinkled kid for the bare arm. Just at present, too, the bracelet is the Parisienne's favourite extravagance in jewellery, and she is wearing many of them on each wrist, which the glove would cover. The natural suggestion is the wrist-length glove of the sixties, and we may very possibly see this quaint fashion revived.

One of the favourite modes of trimming the elaborate skirts of the summer mode was to fringe them in all conceivable fashions. Fringe, however, has been overdone, and it is time that something should take its place to give that favoured feeling of swaying movement to the skirt. Fine plaiting is the substitute suggested, and it is probable that a great deal of it will ornament the skirts of the coming season.

M. H.



HINTS OF VAST IMPORT ARE OFFERED BY  
THE FROCKS THAT WENT TO THE RACES

THE PRIX DES DRAGS AND GRAND PRIX  
WERE TRIAL GROUNDS FOR NEW MODES

(Below) The Marquise de Chaponey, née Brissac, is among those who accord favour to the new silhouette. At the Grand Prix at Longchamp, she wore this tailored frock looped at the sides to simulate small panniers



(Below) At the Prix des Drags, this black satin gown effected a compromise with the mode by adopting side draperies—brown tulle—while retaining the straight skirt. Two brown feathers trimmed the black velvet hat



Emphatic prediction of a new silhouette is made in this mauve gown seen at the Prix des Drags. Fulness is gathered at the sides and falls in cascades emphasized by ruched ribbons on the edges

(Above, middle) At the Grand Prix was glimpsed this new-fashioned old-fashioned parasol bordered with metal brocade, and under it, that bewildering short skirt which Paris seems about to modify



The Marquise de Polignac appeared at the Grand Prix wearing a frock in which fringe played a leading rôle. The sandal shoes of patent leather are favourites at present with this Parisienne



(Left) Three taffeta frocks went to the Grand Prix to illustrate the new mode. The one at the left did it by plaited frills at the sides, while the other two accomplished the matter with the aid of panniers



For the lace mode, black lace and transparent gold tissue made this cape

(Right) The eighteenth century and Monna Delza inspired Poiret to new lines



de Givenchy



The Duchess of Vallombrosa wore a gown with tunic longer than skirt

(Left) Of grey satin, green satin, and white net was this prophet of a new mode





*This astounding person is here to show no less than nine Rodier novelties for the winter season. Over her skirt of broderie chinoise in gold and silver threads on blue astarté, she wears a panécla jacket of Les Animaux de Djerbil. Le palanquin, a green and blue astarté, and djersador mandil hang over her arm; and the wall decoration shows les cavaliers de Chalois. The curtain is of printed djersador called les montagnes de Chine, and the cushions are of gorgeous panécla and duvetine*

## The AUTUMN THOUGHTS of FRENCH MATERIALISTS

THE general impression carried away from the winter collection of Rodier is one of colour, colour, colour. If this house can accomplish it—and they have a way of accomplishing things—we are to be emancipated at last from the reign of black and navy blue. This collection, representing as it does both woollen and silken fabrics, is complete, impressive in its richness, exceedingly varied, and of excellent workmanship. It is difficult to write of materials without making a mere catalogue of the names of novelties and new versions of the successes of other seasons. It seems more profitable, however, to consider the winter collections as a fore-

In the New Textiles, the Discerning Eye Will

See the Shadow Cast Before the Coming Mode

*Sketches by Brunelleschi*

cast of the mode which, in reality, is based upon them, since it uses materials as foundation.

Looking at the Rodier collection from this point of view, one may say emphatically that the coming season will be one of rich and warm colouration. Nothing in woollen materials will be able

to outvie the popularity of duvetine, according to Rodier Frères. Let it be said that the 1919 duvetine is softer and more supple than ever, and that there are two weights, one for gowns and one for coats. Duvetine de Dakhel, a striped novelty in combinations such as green, beige, and blue, shows green and beige in equal widths and blue in a narrow line on either side of the green stripe. Printed duvetine is another novelty, and an example is shown in duvetine chinoise. A great vogue is predicted by Rodier for printed fabrics of all sorts, including duvetine, cachemire de soie, and silk jersey. This may indicate the passing of the rather





*She can't run away from the creations of Bianchini Frier, for she has fallen in love with them, and, besides, silk fetters are often the strongest. She is wrapped in seduisia, a supple navy blue brocade that lifts to show her skirt of silk voile with raised velvet designs. The cushion at the right is covered with ondoyant, the other with gold-brocaded silk voile in a Louis XVI design*

overdone mode of embroidery which we have had for two seasons.

In the realm of the heavier woollen fabrics, dark mixtures, such as heather and oxford, will be seen. One of the new fabrics, called buravella, is soft and fluffy and comes in plain colours, in checks, and in Scotch plaid effects. Big warm coloured plaids are expected to make a great showing in the winter mode, and a material called buracolor shows attractive combinations of this idea. The basis of both these fabrics is, of course, the blanket-like bure. Many stripes of infinite variety in colour combination and grouping widths are shown in soft thick materials which indicate the continued popularity of the waistcoat, which is liked as well as ever.

#### FROM RODIER'S LOOMS

Oueddina is an example of fluffy velours de laine with blended stripes of green, red, tan, or black. The green is bluish in shade and very new. Among the new bures are bures de Djelali and bures de Djedda, both of which are striped with black on a coloured ground. A similar material, called bure de Nezlet, has a ground of plain bright colour with a border of a violently contrasting shade in points running into the plain surface. These materials remind one of Canadian blanket coats, and a remark that they looked like Poiret's creations has brought forth the fact that they had indeed been his choice for some of his winter models. Diabures for winter tailleurs have a ground of golden brown, red, blue, or green marked off into big squares with a black line and are called limousine.

(Right) A return to "robes de style" is indicated in the heavy but supple silks of Coudurier, Fructus et Descher. This new-old-fashioned lady is dressed in a brocaded petticoat of libellule with panniers of jardin de Versailles. The striped curtain with a design of birds and flowers is of brocade called sesostris

A trimming material which catches one's fancy by its Algerian suggestion is grannic flammé woven in bayadère stripes of yellow, red, blue, green, and black; it has a sort of frosting of metal threads over its surface.

It has been said that printing is much favoured, and it has been successfully applied to the cachemire de soie called astarté which is one of the best-liked plain materials of this house. This year, it comes printed with a design of Chinese palanquins in green on a dark blue ground; it is called le palanquin and is also embroidered in metal in an allover Chinese or Japanese design. Rodier has drawn largely on the Orient for design and colour combination, as well as upon Algeria and Morocco.

The vogue of jersey both in wool and silk is not by any means finished. This year, djersador is printed in various designs. One of them, called les Montagnes de Chine, shows a celestial landscape. A very unusual printed jersey named les

cavalier de Chalois and copied from a Greek vase has a pattern of Greek horsemen in colour on a white ground. Another fabric to which printing has been successfully applied in former seasons is panécla, the brilliant flexible panne velvet which is another famous material of this house. Panécla frimlah shows a new design of varicoloured flowers, like Hindoo embroidery. Another amusing pattern is called les animaux de Djerbil and shows a panécla printed with Persian hunting pictures. Animal designs, by the way, are favoured by several of the fabric houses. A novelty is plain dark panécla embroidered all over with a spaced flower in metal threads, an idea which is also strongly suggestive of Hindoo embroidery.

There are checked and striped velvets which recall the heavy draped modes of the eighties, especially as their colours are dark blue, dark green, brown, and the sort of wine red which was beloved of the ladies of that ornate period. Ruissella, a thin plush, is shown both plain and printed or striped with gold and silver. A great novelty is ruissella printed with designs taken

from a cashmere shawl, sometimes in Paisley colourings and sometimes in black on a white ground. Nacryne de l'Inde shows a narrow border on white, and nacryne de Singapore has a wider version.

Among the metal materials—and a continued vogue for metal fabrics is expected—are found chataigne d'or and chataigne d'argent, a sort of metal fur, vellor martelé, a metal plush with a pressed pattern, mousse d'or and mousse d'argent, which justify their names by looking like metal moss, frizedor, which is a striped metal velvet, voile frizedor, a coloured Georgette crêpe with a stripe of metal plush, and cloudor, a crêpe with glistening gold or silver spots.

#### BIANCHINI FÉRIER'S COLLECTION

That the winter season would be one of colour, rich materials, handsome designs with much brocade, and a greater suppleness of weave than ever, is the opinion of Mr. Cocksedge of Bianchini Frier, the silk house. In plain materials, he predicts a satin and crêpe Georgette season with copper and derivatives of copper as a lead-

(Continued on page 152)







*When these little moles went to market to be a cape, they decided to be very new indeed and ripple in tier after tier to the hem of the skirt. The upper part over the shoulders is a cape in itself with a deep mole collar. The lining is elaborately embroidered and outlined in galloon. The soft duvetine toque is encircled with a rolled and braided band of the material meeting a shell ornament in front; hats on these pages from Bruck-Weiss*

*If an evening wrap is of metal material and mysterious shape and, is a series of clever draperies, besides, then it is sure to be smartly new. This one is marked with broad black and dull gold bands, and every seam has its own piping of kolinsky. Kolinsky borders the neck in a deep collar. Not to be outdone, the lining is flamingo red chiffon with metal braid and fur*



*Natural caracul and taupe fox make a very lovely combination for a coat that wraps about the figure and is held in place by the arms—for fastening arrangements are conspicuous only by absence nowadays. There are wide kimono sleeves, and the lines of the coat taper towards the bottom. Bands of fox border the outside edges, and the collar of caracul. The hat of black hatter's plush turns abruptly from the face in front and flaunts a becoming crushed pompon of sapphire blue velvet*

Charlotte Fairchild

DECORATIONS BY CHAMBERLIN DODDS

IN THE NEW WRAPS FOR WIN-

TER'S CHILL, FURS ARE

HELPED TO PERFECTION

BY METAL CLOTH AND SATIN





*She is very very smart, for she wears a coat combining broadtail and chinchilla this season. It is unbelted, slightly fitted, and fastened with two metal buttons. The deep chinchilla collar may be snugly buttoned or left open in a deep V, and the long tight sleeves end in turn-back cuffs of broadtail edged with chinchilla, while the skirt falls in distinct ripples. Gaura encircles the black hatter's plush turban that is worn with this costume*



POSED BY GRACE DARLING

THE WRAPS OF THIS SEASON

ARE OF THREE CLASSES,—

FOR EVENING, AFTERNOON,

AND GENERAL DAY WEAR



*The loveliness of ermine in this evening wrap is emphasized by a lining of bright Chinese blue chiffon brocade. The wrap is in the form of a circular cape and has slits for the arms at either side, while a wide ermine stole edged with tails hangs loosely down the front. This stole is adjusted at will into a collar or may be wrapped closely about the throat if one likes*

*(Left) The chic wardrobe of this year is preserving a distinct place for the afternoon wrap of beautiful materials and light weight. This short wrap is made of satin—it has chosen the new prune colour, with a changeable lavender tan satin for the lining—and its unusual lines are followed by flat bands of kolinsky. A deep collar of kolinsky fastens at one side or may be drawn closely about the throat, and the wrap is held in place or allowed to hang loose*

Charlotte Fairchild



# THE VANGUARD OF THE COMING MODE

IT is pleasant after so many seasons of straight slimness to find something really new in the way of a silhouette and, moreover, something that is especially becoming and adaptable to the American woman. For seasons past, she has accepted that short, loose, belted, and quite unadorned slip that originated from Callot's chemise frock of two years ago, a style designed for and most befitting to the Parisienne type. This fashion that appealed so strongly to the Frenchwoman has undergone a number of changes, such as the bloused back, the long overtunic (that almost met the short underskirt), and later still, the short sleeves. None of these changes, however, made this truly French silhouette suit the average American woman as it suited the Parisienne. Now, after seasons of waiting, comes a silhouette that is particularly interesting to the American woman, because its lines are admirably suited to her. This new silhouette is shown in the new coat-dress as well as in the tailored suit always so much in favour in this country. One of the most noticeable features in the new autumn suit is the fact that it is so strictly tailored. Its lines have none of the softness of recent seasons, and in some instances, there are bindings of black braid that make it even more severe.

Early in the season as it is to forecast the autumn mode, it seems clear that the strictly tailored effect with the three-quarters length coat and a skirt with circular fullness will remain with us during the

It Is Not Too Early to Forecast  
for the New Autumn Mode a Widening  
Of the Silhouette and a Severely Tailored Suit On Louis XV Lines

season. Reminiscent of the day of Louis XV and Louis XVI, with the "nipped in" shoulder and semi-fitted waist-line, are many of these coats with coat-skirts that are full and flaring and largely pocketed at the hips. The skirts to these suits are made with more material in them, but they are still straight in line. The coats as well as the one-piece dresses

which are being shown have the familiar lines of the redingote. Cartridge plaits, as well as cleverly placed stitched tucks, take care of the fulness, thus giving the slim effect. The belted coats are giving place to coats with a semi-fitted waist-line which is unmistakably new. In general, one may say the popular length of the skirt will be medium, while the coat will be of any length below the hips.

There are no especially long gowns shown, and there are none of those excessively short effects which Paris wore and New York wondered at last season. It seems destined to be a season of great extravagance, but also one of great dignity. We shall see much less of those frocks of youthful simplicity that required the figure of sweet sixteen to wear them properly; and in their place, we shall see gowns and frocks of line and character such as are suited to the mature beauty of the woman. Evening gowns will remain without sleeves, while afternoon gowns will probably favour the short sleeves varying from above the elbow, as Paris is wearing them, to three-quarters length. The very long tight-fitting sleeve has given place to the long



(Left) This Jenny afternoon frock now reveals a measure of arm and throat which would once have satisfied an evening gown. Though it may start with chemise lines, it will use them as a basis for widening draperies; model from Gidding



Robert shows the severe tailleur subtly changed by the influence of the days of Louis XV. Thence come its curve at the waist, the outward spring of the coat-skirts, and the long fronts tending to a point; model from François



(Right) Evening gowns often keep to the slim silhouette, but almost invariably they modify it with floating panels or the shadow of a puff at the hips. They are sleeveless and short of bodice; from Mollie O'Hara





*The coat-dress seems destined to succeed to the favour accorded to the one-piece frock. Notable features of this Paquin model are the panel front and the godet plaits at the sides*

sleeve that is straight and loose at the wrist. The new colours are lovely, though it can not be denied that some of them may prove difficult to wear. A beautiful shade of garnet red, in some instances spoken of as liberty red, is a leader, while a close second is a soft olive green known as okra. In one instance, this lovely shade in duvetine is used to great advantage in a tailleur with a collar of fitch. The yellows of the fur blend beautifully with the green. At the moment, perhaps, the most popular shades are the golden browns. Peace grey, or dove grey, is charming, especially with shoes, stockings, and gloves to match. And with a hat in a dark colour or in black. For evening, there is nothing shown but colour. Every known colour is blended into the expensive brocades that make up the luxurious wraps, as well as the evening gowns. Brocade is much in evidence for evening, followed closely by metal cloths and gauzes. These metal cloths are by no means plain gold, silver, or copper, as one might imagine. The most delightful colours are mingled with the metal threads into shimmering bewildering masses of loveliness.

#### COAT LININGS ARE DECORATIVE

Coat linings in themselves are charming. Figured silks in most fantastic designs are among the accepted materials, while plain soft silks or silk crêpes are used in wraps, where they are bound in gilt braid and often beautifully embroidered. The inside pocket, finished like a lovely pouch, is shown in almost every wrap, for it is rarely that one of the new wraps has any outside pocket

ets at all. This is also true of fastenings. The wraps have invisible fastenings or more often none at all. They are draped gracefully about the figure and held in place by the wearer.

In the matter of materials, the market is still handicapped by scarcity in France. Duvetine is used in the newest suits and coats. It is as soft and lovely as ever, with a silkiness that can not be duplicated. It is very expensive and comes in a variety of wonderful colours. Tweeds in dark plaid effects are shown in tailleurs, as well as the materials of the homespun variety in plain and heather mixtures. Twill and tricotine are used in the tailored dresses. A Lanvin frock in navy blue twill is strikingly finished with a sash of Roman striped ribbon. Brocade and metal cloths will unquestionably lead for evening, and there is still an abundance of tulle being used. An interesting feature in the season's early openings is the prominent place given to afternoon clothes. Afternoon wraps as well as afternoon dresses of the most elaborate type are shown. This, indeed, is reminiscent of pre-war days, for since the war, little attention has been paid to the gown or wrap especially designed for afternoon wear. It will be seen again this season.

#### EMBROIDERY IS LIKELY TO RETIRE

Very little trimming for autumn has made its appearance so early. The lack of elaborate embroidery is most noticeable, however. Narrow belts are used, and cartridge plaits and knife plaits, shirring in groups, flounces and panniers are shown on both afternoon and evening cos-

*(Below) It seems definitely agreed that belts have, for the moment, had their day, but many long coats like this from Renée attain a waist-line by means of plaits or shirring. Cape effects are also in evidence*



*One of the newest things in top-coats is an unbelted one-piece model from Renée, severely tailored and slim at the waist, but rippling gracefully into circular fullness at the hem*

tumes. Plaited ruffles in serge appear on one-piece dresses, while the actual trimming is confined to braid, buttons, and bindings in silk and in braid.

In the suit from Robert, in the upper middle on page 44, plaid wool combining a black ground with white and orange lines in squares, the lines of the coat are distinctly new. The severe lines, the strictly tailored revers, the single button, the curve at the waist, and the outward spring of the coat-skirts are all characteristic of the tailleur which the smartly gowned woman will wear throughout the autumn. It is also notable that the coat is longer in front than in back. The silhouette of the skirt is straight, yet slightly wider at the hips, after the new fashion.

#### THE NEW LINES IN TOP-COATS

In the sketch at the upper right on this page is a new top-coat from Renée. This coat hangs from the shoulders in slim graceful lines to the bottom of the skirt, and circular folds spring into prominence somewhere below the waist, for waistlines this year, while not tight, must above all things give an effect of slimness. A stole of mole-skin fur is used at the neck, making a lovely contrast to the duvetine in crushed raspberry shade which is used in the coat. The fastening runs from the shoulder down one side, and unusual buttons of grey bone fasten the coat. If all the new and unbelted coats prove as graceful as this, there will be little doubt of the acceptance of the mode. There is no gainsaying such flattery.

*(Continued on page 144)*



# PARIS TASTES THE FRUITS OF VICTORY



From Cartier comes a pendant watch of black enamel and brilliants

The Parisienne Fills Her Days with  
Gaiety and Her Odd Moments with  
Thoughts of a New Silhouette, Very  
Wide at the Hips, After Velasquez

IN spite of the excitement which held all Paris in its grip during the last week before the signing of the Peace Treaty, material occupations and preoccupations claimed their share of attention. Thus it was that when the Parisienne was soberly drinking her tea and making quiet plans for the future, the first rumbling sound of the announcing cannon surprised her. How profoundly it echoed in each heart, as every gathering, united in a common object, sat in silence, feeling themselves once more enveloped in that atmosphere of peace and serenity which should make any future plans a possibility. That moment brought a realization of the immense task which lies before all those who have waited and suffered so long in the shadow of so much heroism.

## PEACE COMES TO PARIS

It seems especially fitting that it should be in this month of sunshine which is the month of all others in Paris, that Peace was returned to us in all its glory. The gardens of the beautiful houses are all in bloom; the Bois is still green, and there could be no lovelier frame for loveliness than these great shaded lawns which transform themselves into ideal settings for a summer lunch at a moment's notice. Frocks of organdie, of embroidered cotton, frocks of tulle, of light or transparent jersey, in rose, mauve, or white, especially in white, blossom with these first warm days like magnificent flowers.

The Cercle Interallié, which is now fully installed in the

Madame Jacquemaire-Clémenceau offers proof that the Parisienne has solved the age-old problem of eating one's cake and having it. Here, by Lanvin's aid, is the side-puffing silhouette of Velasquez, and here also is the long loved slim silhouette



The youthful beauty of Mlle. Peci was well suited by a Greek diadem of jewels from Cartier

great house of the Baroness Henri de Rothschild, opens its doors and the gates of its gardens on Wednesdays and Fridays to the wives and friends of its members, who gather there to sip cool things from tall glasses to the sound of an excellent orchestra. Strange to say, no one dances at the Cercle Interallié, although everywhere else youth flies

from the table, even between the courses of the dinner, for a turn of fox-trot. Indeed, indeed, the period of the armistice has been a stirring time.

Days and evenings of the social world are filled as they have rarely been; every one has three or four invitations for every day. All this will last for another month, until all the world goes away to the country, where every one is planning to make up for lost gaieties, since peace is now signed.

It is not easy to say which of the pleasures which every day now offers her, holds first place in the Parisienne's heart. Paris has always so many surprises. To-morrow, who knows what it may be? To-day, it is a children's performance of a most engaging naïveté, given before an audience so carefully selected that it gives the impression of a première at the Opéra or of a new play by Bernstein.

Recently at the Théâtre des Champs Élysées, Paul Guillaume organized an evening of negro music, and it must be admitted that Paul Guillaume is a clever impresario, for he gathered together all the artists and women of fashion in Paris who could be counted on to appreciate these varied manifestations of art. Vastly entertaining were the reconstructions of ancient and barbaric rites with emotions expressed with a violent simplicity. And they were enthusiastically received.

## HINTS OF COMING MODES

Both on the stage and in the seats, one saw well-known faces everywhere. The Countess de Ludre, wrapped in a manteau of orchid satin, gave no hint of coming modes, unless one might find one in the fact that her manteau was so long as to trail on the floor. In her hair, she wore Diana's crescent in jet. The Princess Lucien Murat, in a gown of violet gauze over a bright rose gauze, wore a manteau on Oriental lines. The Marquise de Chabannes, with characteristic originality, wore a plumed head-dress like that of the King of Spain on state occasions.

Greatly admired was Madame Paul Poiret, whose coiffure was a sensation; a band of silver covered her head entirely, and the hair was knotted very low. Unquestionably, this is an indication of the coming evening coiffures. In the same way, the very short sleeve even for daytime



de Givenchy

Lady Curzon completed a costume of silver-embroidered black panéla with a handsome scarf of silver fox



On the white tussur costume of the Baroness Maurice de Rothschild, the short cape turned to a waistcoat





wear makes us foresee the coming of shorter gloves—have no doubt of it. Reminiscent of the Second Empire are these gloves and amusing rather than pretty, but circumstances are in our favour, and we shall declare that we adopt them of necessity and not from choice—gloves are so absurdly dear.

Well, at least our short and transparent frocks are becoming a shade more reasonable, only I am afraid that they are going to gain in length as well as in width. In looking at Velasquez's Spanish infantas, I find exactly the lines which characterize the frocks in which certain women of distinction dance in the evening, frocks puffing out on the hips in voluminous folds of clear-toned taffetas, while front and back remain flat. The lovely Madame Keiller seems some exotic flower in her gown of rose taffeta with ribbons of poison green.

#### COMING WIDTHS AT THE SIDES

That which gives certainty that autumn will see a definite return to width and draperies, however, is the fact that even the simplest frocks have at the sides, falling over the hips, panels attached or floating, but always panels free from the frock itself and floating with every movement or falling in puffs in repose.

Among the frocks in the trousseau of Mademoiselle Anna Loetitia Pecci, we find again this width at the hips, even in a straight frock of black and white foulard and even on the cape of black satin lined with the foulard which accompanies this costume. On the Callot gown in two tones of grey satin, drapery predominates, always with a notable accent at the hips, to which a beautiful silver lace frill adds emphasis.

Ideal and consistent lightness characterizes a second Callot frock in the tulle known as "France." In exquisite taste is this frock, with its veiling of black tulle over a foundation skirt of blue satin with inserts of flesh coloured satin over the hips. This is the



very frock for dancing, light and charming. Mme. Pecci is tall and of admirable presence; she did not wish exaggerated lines on her costumes. We find, however, that the straight chemise is not included in her trousseau or if we find it at all, its line is broken by panels at the sides.

Her wedding-gown was of the traditional type, a true *robe de style* such as Worth excels in designing and which is, in my opinion, the only one which the daughter of the aristocracy should wear. Monseigneur Amette, fearing without doubt lest the niece of Pope Leon XIII be influenced to undue elegance, requested Mme. Pecci not to wear the low-cut gown which is now the mode for weddings to the ceremony in the church. His Eminence should be satisfied, for the bride's gown of a wonderful white and gold velvet was made on the lines of such robes as Blanche de Castille wore.

The sketches shown on these pages, and the frocks which Lanvin has designed for Mlle. Rénouardt, as well as the costumes which we saw at the races, make it clear that frocks have ceased to be in one piece and on chemise lines. Not only are we to have floating panels, but also drapery, and redingote skirts will open over elaborate apron fronts; all that is coming back again, for the despair of our bank accounts and the benefit of the mode. But who can be sorry?

#### THE CHANGING SILHOUETTE

For several seasons past, the couturiers have been trying to persuade us to change the silhouette. It is only this season, in the midst of summer, that woman has consented and has chosen definitely what she wants.

The mode will be, above all, a mode of laces, and for those who have kept the shawls of their grandmothers, I predict a coquettish use of them. For this, there are two reasons: first because our gowns are now so transparent that even in a salon we can not go without some sort of wrap, and  
(Continued on page 150)



In this Callot dinner gown from the trousseau of Mlle. Pecci, coming width at the hips is predicted by a voluminous frill of delicate silver lace which falls from the grey satin bodice over draperies

The widths to which the mode, freed suddenly from the shackles of the chemise frock, may take us, as well as the charm with which it will lull our remonstrances, is made clear in this tulle dinner gown by Callot for Mlle. Pecci



Paul O'Doyé

Madame Keiller sponsors a mode which has received favour of late, a mode which the Parisienne borrowed from Velasquez. Silver lace, rose taffeta, and poison green ribbon go to the making of this Callot frock



Among those women of distinction who decide the fate of modes, the autumn mode is still in the balance. In this Callot frock, Madame Bernard de Mier refuses to forsake grace of clinging lines



POIRET, RETURNING AFTER FIVE YEARS SOL-

DIERING, BRINGS AN EASTERN INSPIRATION



POIRET

*It was more than time that somebody stirred the mode from the stagnancy of the simple dark coloured chemise gown,—such, fortunately, was the idea of Poiret who, before reopening his salons de couture, spent some time in Morocco and Algeria. Hence the warm coloured wizardry of this daytime model of sand coloured gabardine, embroidered in Arab motifs of brown, sashed with scarlet crêpe, and blowing with wide sleeves lined with the same bright colour beloved of the nomad horsemen.*



POIRET

*Characteristic of the subtleness of this designer and of his incredible originality is this black velvet cape cut in a great oblong across the body. It was brilliancy of colour that challenged his talent in the north of Africa, and so he lined this wrap with supple lamé of gold striped with black and gold, rolling the cape over in front to show the lining. Newest of all is the great collar of gold metal fur from Rodier, bright as the Golden Fleece. The season can not bring enough cape collars.*



POIRET

*It took the supple imagination of Poiret to draw on the ancient dress of a Japanese warrior for this gown of scarlet charmeuse with its widely cut skirt lapping over in the front and daring to go into trousers. Kimono sleeves are lined with gold brocade and a revers of brocade runs around the bodice.*



PARIS DIVERTS IT-  
SELF NOTABLY WITH A  
CHARITY AUCTION SALE  
AT THE HÔTEL MURAT



Most of social Paris and a little of New York came out to the Charity Auction at the Hôtel Murat—the first Paris residence of President Wilson—to buy or to sell, to chat at buffet or booths, to visit the tea-tables scattered about the park in the glorious sunshine and presided over by women of fashion. At the foot of the steps is the Princess de Croy in a gown of black satin veiled with white linon



Blue-bloused over a black skirt, blue-hatted with a blue and black plume, Madame Pastré was a fair vender of cushions



Under the hammer of M. Max Dearly, assisted by M. André de Fouquières, the auction went merrily; two purchases made by Americans were the pipe and the pen-case of Marshal Foch



The white-frocked Marquise de Polignac is seated comfortably at the foot of a great tree upon her cushions



Under the great trees, in the park of the Hôtel Murat, Mrs. William K. Vanderbilt had tea with Mrs. C. W. Hatch and Miss de Wolfe



Late in the day came Madame Georges Menier, wearing a gown of black mousseline de soie relieved only by a jade necklace





The luxurious wrap to which the French mind is taking a fancy just now may be subdued in tone,—like this one *Georgette* has made of black duvetine lined with grey silk. But it may be much more than that, for into the cape-like sleeves and circular tiers, she has cut much elegance, as well, and then tied it in safety with those long grey silk cords that hold the grey squirrel collar to one's neck so snugly. Of the royal purple velvet wrap with the graceful shoulders, next to it, black and white are wholly incapable of giving more than a pallid suggestion

Skunk fur bands the bottom of the *Jenny* wrap worn by the lady of the lofty hat, and nestles about her neck when she ties the purple cords in front. When she walks, the full overcap, which are attached at the bottom, blow out in a charming way. It takes one small Parisian hand to hold the unfastened wrap beside it—because *Arviotty* made it that way—and one should also note the delightful shoulders and the close shirring at the ankles. It is squirrel grey to match the fur of the collar, and is of that new, heavy, satiny material called *fulgurante*

PARIS WELCOMES ANEW THE AFTERNOON WRAP OF SUMPTUOUS

MATERIALS AGAIN IN FAVOUR AFTER A LONG LONG BANISHMENT





*Bullox (left) knows that the desire of sapphire blue velvet is to be made into an evening wrap which can cling to lovely shoulders and fall in gleaming folds at the bottom to be caught up gracefully on one side. And when sable and dull-toned brocade band themselves together to adorn it and ties of metal and blue silk cording attend to the matter of fastening, there is nothing more to be desired. Paris has bestowed her favour upon brocade, (middle) which, to retain the regard of that capricious mistress, is becoming more elaborate and more costly than ever*

*Paquin has used brocade for this mandarin wrap (middle) with blouse back and flowing sleeves, under which one catches a glimpse of bands of kolinsky alternating with puffings of the parrot green satin which forms the lining. A kolinsky collar encircles the neck and fastens the wrap in front. Given an exotic combination like burnt orange (right) with a queer, dull red for a lining, Paquin simply had to fashion this wrap on Russian lines. The effect of sumptuousness is carried out in the lavish use of rich-toned embroidery and a rich fur similar to kolinsky*

THESE LUXURIOUS EVENING WRAPS MAKE SWEEPING STATEMENTS

IN REGARD TO THE MODE DECREED BY THEIR FRENCH MAKERS



## THE NEW FRENCH HATS

USE WAVING PLUMES AND

RICH CLOTH IN ABUNDANCE

HATS FROM PEGGY HOYT

POSED BY MARTHA MANSFIELD

(Below) *Georgette* is altogether too deeply versed in feminine allurements, for she fashions thistle coloured velvet into an original shape, gives it an upward sweep and a downward sweep with two fins of paradise for width and richness, then, behold, the hat which may be the final crowning charm to any costume. The wrap is of baby lamb collared with sable



Nobody who cherishes a secret desire to become a bandit will be able to resist this affair of nasturtium coloured taffeta in bronze, gold, and silver stripes, in just the way a modish bandit would like and which is, even to the two gold rings in the knot at the side, suggestive of the dashing headgear of an outlaw. Likewise, a bandit, as one sees, should always wrap herself in a seal-skin mantle collared and banded with mink

(Below) Tip-tilted like flower petals is the wide taffeta plaiting which makes the brim for a crown of panne velvet, and for every bit of it, Evelyn Varon chose the new shade called ember; which, if one may continue to be figurative, reflects all the ruddy glow of a subsiding fire. No less flattering to its wearer is the wrap of broadtail sable with graceful and slender lines







*It needed only a hint of the Orient to complete the luxury of this wrap and plumes of paradise, so the turban of dark cloth of gold was embroidered in black silk and iridescent metal threads in an intricate Persian design. The broadtail coat is cut with kimono sleeves and has a voluminous sable collar to accentuate its beauty*

HATS FROM  
PEGGY HOYT



*Lewis made this beret of black velvet exceedingly chic yet as conservative as a toque in this new version. High at one side, ornamental cock's feathers mingle their black and white in a combination again in French favour. The silver fox scarf is dark and rich, but it has cleverly kept an unusual amount of silver near the throat*



*To see this Maria Guy hat of black caracul silk worn with a smart fur coat is to wish that winter would straightway bring its coldest weather. There are folds of reseda green velvet that softly encircle the hat, and the two graceful ornaments of cock's feathers are brilliant and iridescent green. The mole coat has collars and cuffs of grey chinchilla squirrel*



Alfred Cheney Johnston

*It is unmistakably a toreador's small hat, but Evelyn Faron has made it of black silk beaver, and it has decided dash and chic for the youthful looking woman. Quite its best point is the tinselled banding of ostrich which contains all the new shades of season in its variegated colours,—nasturtium, thistle, flamingo, veiled jade, orange, bronze and coq d'or*



# VARIETY IS *the* SPICE of *the* NEW FRENCH TRIMMINGS

FABRICS FROM RODIER

A LONG time before the first dazzling gowns of the season are trailed by the manikins through the bright salons of the modistes, another event, less blazed abroad but none the less important, has already come to pass. That is, the newest materials and trimmings have been decided upon. For the mode, of course, is dependent upon just what fabrics are to be used. Materials are the destiny of fashion. If, as in the present season, soft gracious things like duvetine are held in high favour, it stands to reason that the general trend of the autumn gowns will be toward lines that flow and drape and cling. And if the wielders of fate bring forth from their looms fabrics rich with colour and shining threads, one can predict, safely enough, a bright abandon to gorgeous apparel of every description. Gold and silver metal thread seems destined to shine socially this season. It is combined with every possible material in every possible way. On the whole, from the display of lovely trimmings, one feels sure that the gowns will be no less lovely.

## THE NEW FRENCH TRIMMINGS

The Rodier collection of trimmings for the winter season of 1919-1920 is a very large one and, as this article is written, is still too new for the novelties to have received names. For the purpose of description, it may be divided into the classification of knitted bands of various widths and stitches, braids of metal, wool, and silk, embroidered bands on astarté (cachemire de soie) or panécla (panne velvet), printed bands on djerador, and bordered materials. The knitted bands range in width from one inch to about a foot, and come in silk, wool, and metal or in various combinations of these materials. They are found in close mesh and in many varieties of open and knotted meshes, often with inch-wide uncut fringe as a border.

Warm reds, bright blues, emerald greens, and henna browns are among the various colours in which they are shown. Combinations of red and green, green and blue, and green and red, with black and gold and silver, are frequent. The colours are arranged in stripes or in alternating squares. Some of the bands are plain coloured, many more are variegated, while alternating squares of silk and metal are popular. One is a wide open-meshed blue band bordered by an inch-wide band of bright close-meshed green silk. Some of the bands are in silk with an uncut

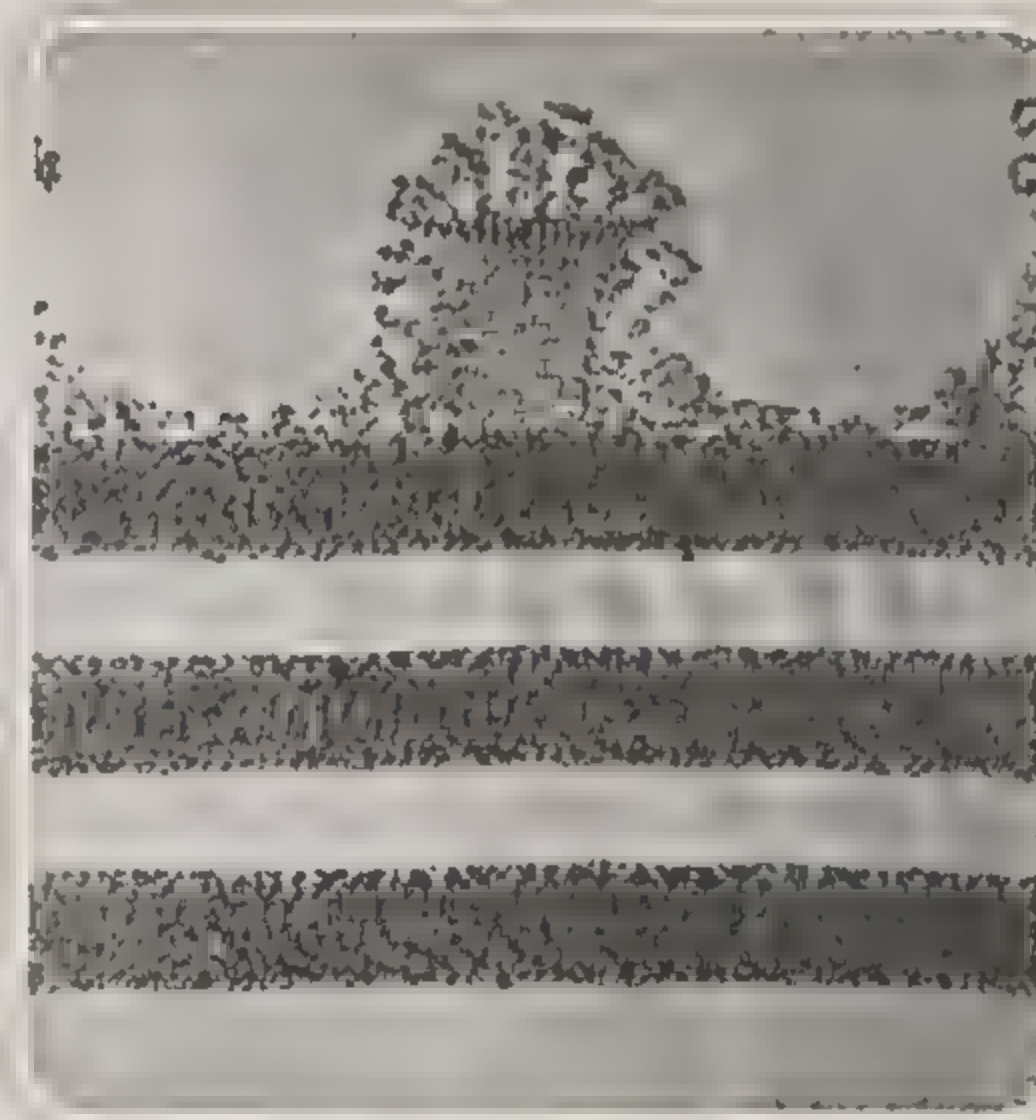
fringe of another colour or of metal and are embroidered in a third colour. Very wide bands of open-knotted mesh in silk are suggested for sweaters. This same mesh is seen in wool and in all-metal threads; these are distinct novelties.

### BRILLIANT BRAIDS

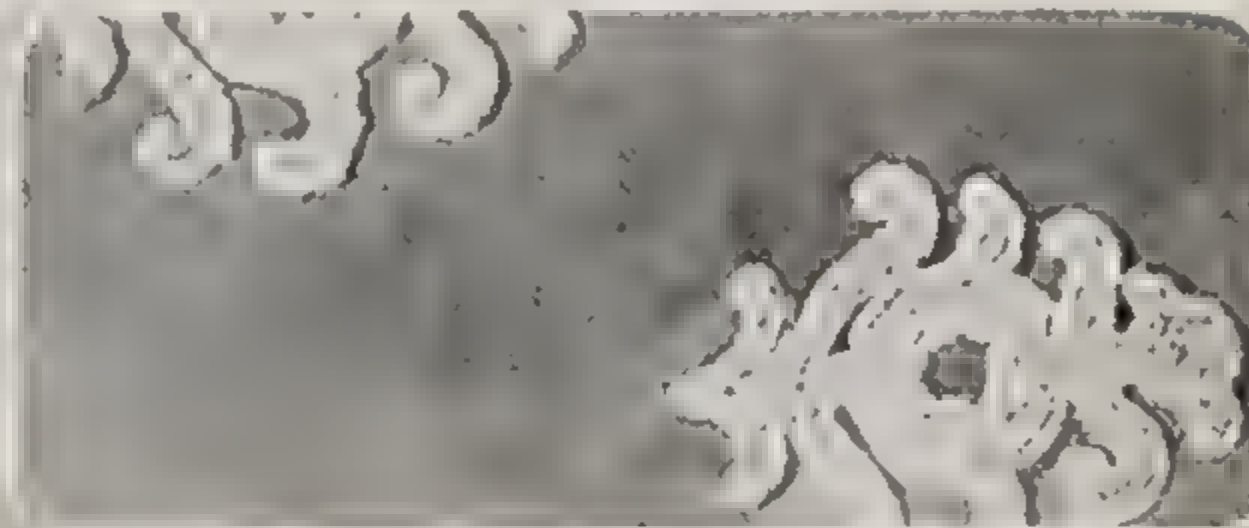
Among the braids, the finely woven metal ribbon interspersed with threads of bright silk, which had a great success last year, is repeated this season with the silk threads along one side for a novelty. This ribbon, like many of the trimmings, will be used in millinery as well as for belts and other decorative bits of apparel. There are woollen braids with a plain ground, such as a bright blue, embroidered in squares of a bright colour alternating with gold or silver. A striking woollen braid has the popular *givre*, or frosted effect, in silver, exactly like the frost patterns on a window pane. Sometimes wide silk braids in colours are embroidered with large flat gold roses, and magnificent five-inch gold and silver braids have a large round spot of mousse d'argent, or metal plush, at intervals. Very wide borders of metal plush have a pattern of woollen flowers in red, blue, and black at the edge. There are also narrow guimpes of coloured silk and wool, of metal, and of mixtures of the two. These last will certainly be seen on hats.

Bands of astarté are sometimes amusingly embroidered with gold and silver animals, and bands of panécla embellished with woollen and metal embroidery in such unusual colour combinations as purple and yellow ochre combined with silver. The printed bands of djerador are brilliant in colouring and amusing in design.

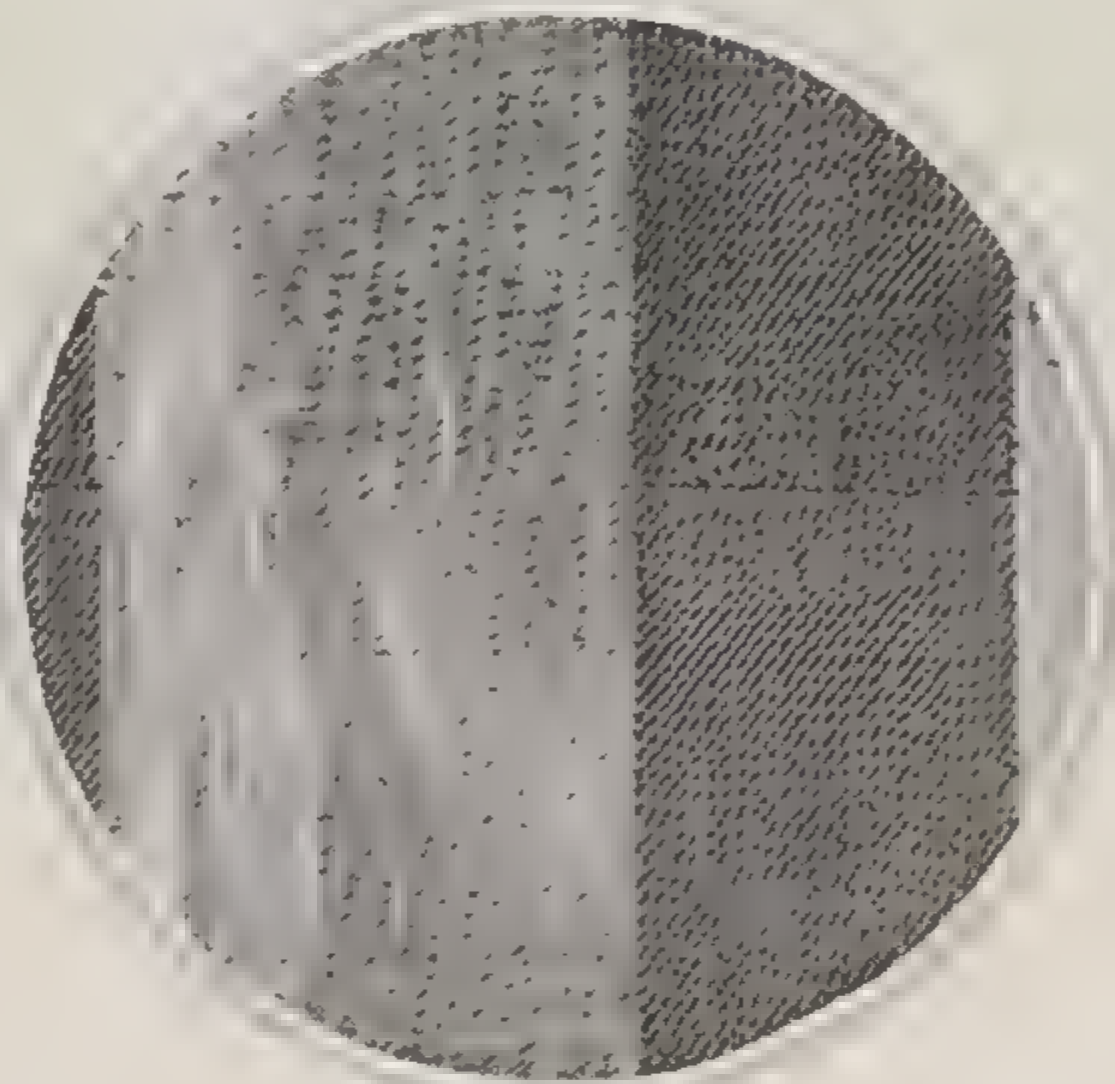
Bordered materials in dress widths are shown among the trimmings. For example, a fine blue serge has three spaced bands of black silk jersey an inch in width with embroidery between them. Another serge has a border of fluffy black silk embroidery in scroll pattern, and there are duvetines with an elaborately embroidered border in a darker shade, such as brown or tan and deep red on cardinal. Jerseys show inch-wide rows of uncut fringe at intervals of about ten inches, that give the effect of having been put on by hand. The fringes deserve a chapter to themselves. Among other materials in dress widths in this collection are duvetines and astartés with a large isolated figure in plush or metal scattered at regular intervals over their surface. Embroidered motifs for pockets and vestees are also seen.



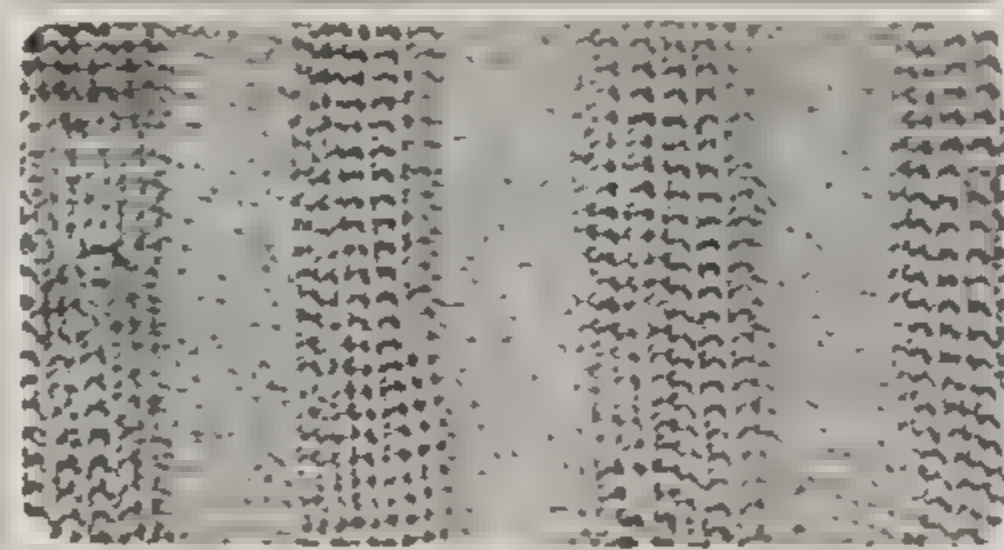
*Bordered material of fine blue serge has a design and bands of black silk jersey*



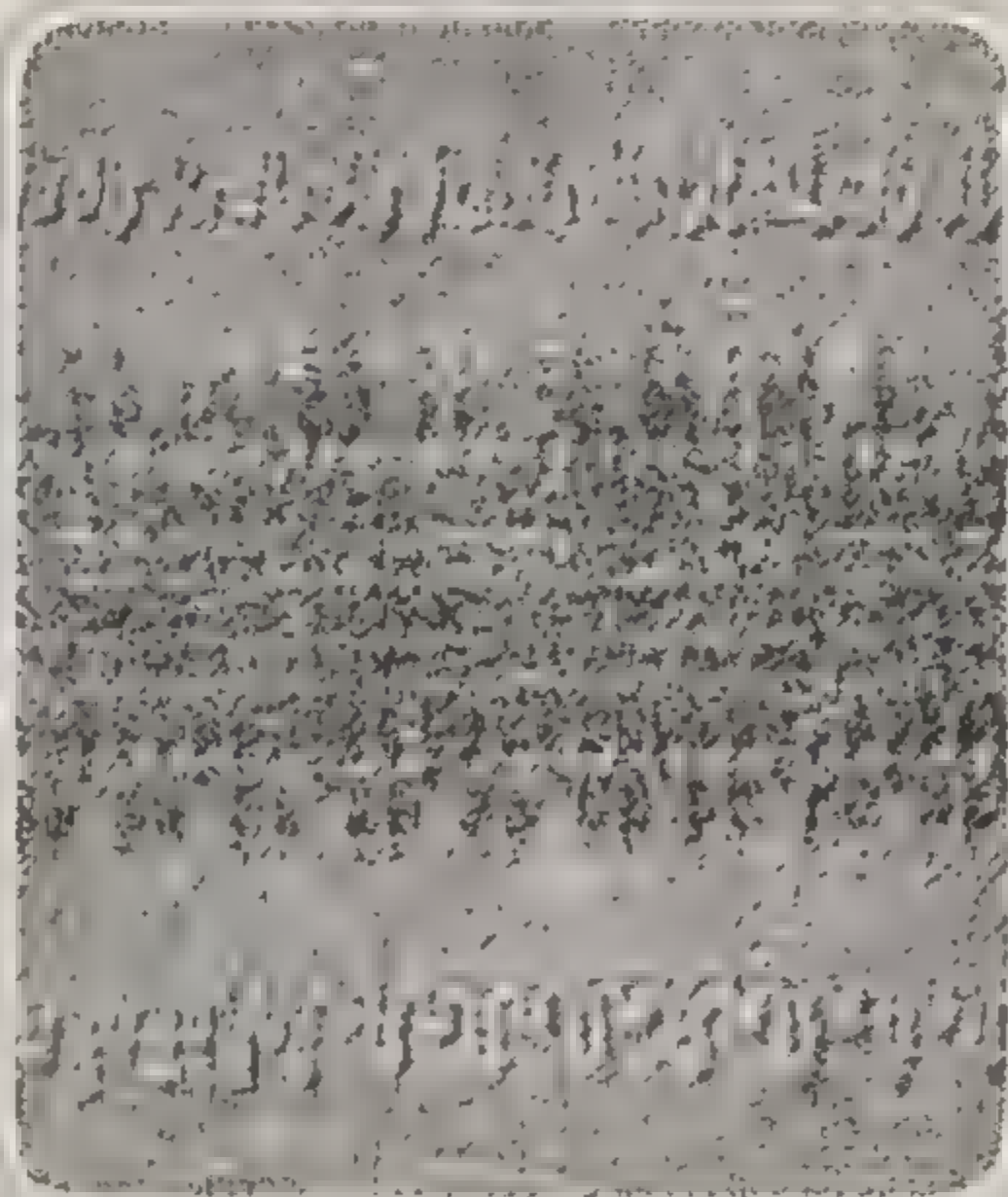
*More than velvet is a navy blue duvetine embroidered in silver metal*



*Silk and metal cloth are knitted into a striking band of gold and purple and red*



*Alternating squares of French blue silk and wool combine in this very effective knitted band*



*Strips of metal and cerise coloured silk are knitted in an open-knot mesh appropriate for sweaters*



*A band of black wool, metal-embroidered, has narrow edges of green*

*This blue woollen braid has the popular "givre", or frosted effect, in silver like the patterns on a window-pane*



*Cerise silk in a wide band has rosework with petals of bright silver metal*

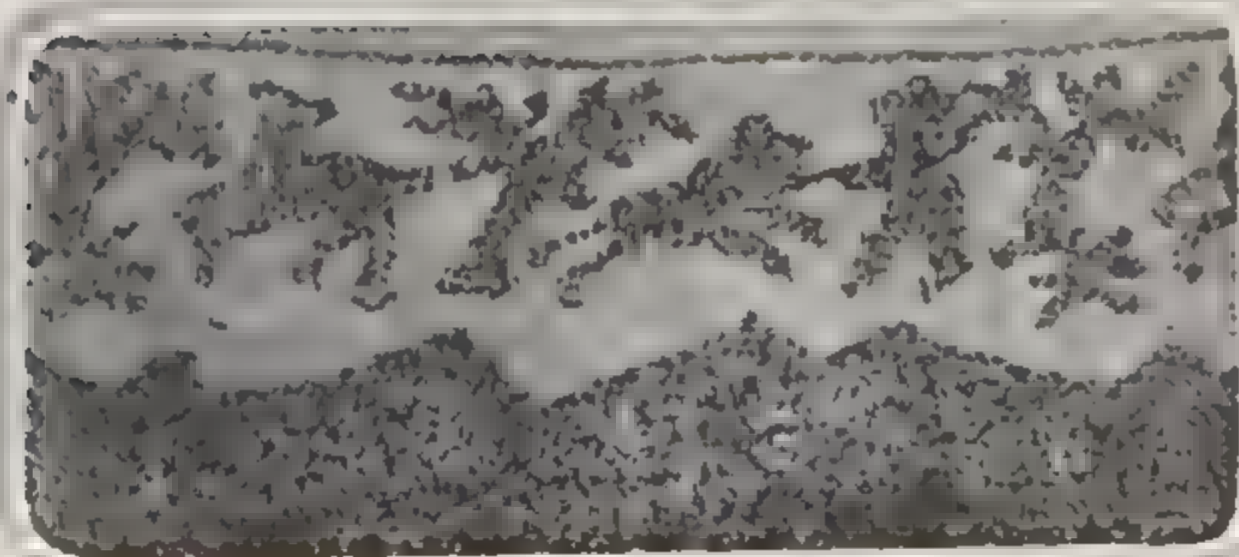


*Delicate frost-work of silver is sprayed as an edging on a blue woollen band*



*Silk jerseys show rows of uncut fringe like hand-work*

*Astarté may be amusingly embroidered with silver animals*







*Fragile little threads they are and evanescent little laces, but underneath their cobweb charm, one can be saucy at tea, wicked at dinner, and simply angelic when very fast asleep*

## OLD-WORLD ARTISTS AT A WORLD-OLD ART

The Fates Who Spin the Destinies in Many  
A Cosmopolitan Drama Are the Humble Lace-  
Makers of France, And Their Name Is Legion



*She is grey and old, this patient grand-mère, but her fingers fly at their fairy task of making Jacqueline and Nanette, in the far-away French capital, beautiful*

IS it not absurd, does it not seem impossible, that it is our peasant women, accustomed to the hardest kind of toil, whose work-hardened fingers weave for us the most delicate and the most subtle of all feminine apparel? Nevertheless, it is these very women who, in our old French villages, ply the needle and create for us those spider-web enhancements, while at the same time they watch the soup-kettle and care for the little ones. Gerard d'Houville has well expressed the idea in the following lines:

"Women have known for ages the art of plying the needle. Their little hands have for so many centuries twisted the flax and held the distaff! Ah, the spinning-wheels, the old spinning-wheels, on which were spun day after day the threads of their destiny. Ah, the threads which made of each one, however ignorant, a sort of mysterious little Fate."

### SKILFUL FRENCH FINGERS

They have continued their lace-making. Not even during the war have they stopped, in the Vosages, in Haute Savoie, for our great dealers in lace have held to their airy merchandise. General Gallieni, so able an administrator, came to M. Marescot, President of the Chamber of Laces, and asked him to give him work for five thousand women at Madagascar, whom he wished to employ at some useful work. Wonders have been



*The spider in this web of delicate silken threads has only to lift her eyes, and one wouldn't dream of escaping*

*Who knows what dreams that never can come true are woven above these quaint little pillows where laces become such dainty realities?*

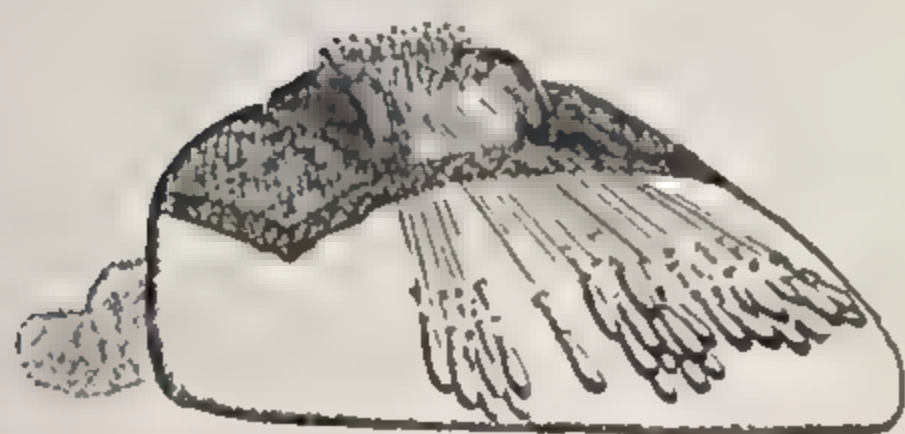
accomplished in the making of Cluny, Venetian, and the laces known as half-real. Irish lace, once made only in the isle where it originated, is now woven also in France, thanks to the efforts of M. Marescot, who studied the making fifteen years ago in the convents of Ireland and brought back to the French peasant women the proper threads and crochet-hooks.

Who would not feel a double reason for wishing for a revival of laces? Like furs, they are the garments well suited to woman. Besides, the making of these fragile masterpieces affords a livelihood to the mothers of our sailors and our peasants, those who have paid most heavily for this war. It is easy to understand why, now that women dress with elegance again, they give so great a preference to lace. Both at the races and at evening affairs, lace appears in the costume.

### FAVOURITE LACES

Chantilly, appliqué, metal thread, and the so-called Russian laces, all are in favour, and with these is used a new lace-like fabric, tulle, hand-embroidered in colours or in metal thread. The designs are sometimes conventional or Oriental on craquelé tulle. They are even making again the gazoline de Lyon in colours and metal thread, which is used not only for gowns, but for curtains.

Braids embroidered in a metallic vegetable silk have cleverly and successfully replaced the bands of pearls. These, of course, are in addition to the familiar real laces which are also in high favour, such as filet and the heavy black silk Cluny.







DEMMEYER

Baron de Meyer

### MRS. WILLIAM PAYNE THOMPSON

*Mrs. William Payne Thompson, who is the daughter of the late Atherton Blight, has received the medal of Queen Elizabeth from the Belgian Government. She was president in the United States of the branch committee of the National Allied Relief Committee in charge of the Belgian prisoners of war in Germany*

*King Albert was honorary President of the organization which had headquarters during the war at Havre. In London, Lady Lowther, the sister of Mrs. Thompson, was president of the British branch. As an artist, Mrs. Thompson has much ability and has recently exhibited her paintings in well-known galleries in New York*



NEW THINGS *and* OLD in the LAND of the ALHAMBRA

By SHERRIL SCHELL

A LONG time ago, some-one, speaking wittily of Brussels, said that the best point about the celebrated town lay in the fact that it made one dream of Paris. The same gibe has been flung at Madrid, with less accuracy, it must be confessed, for in spite of its French veneer, the capital retains an individuality and tang all its own. In Spain, one does not dream of Paris or of Europe. Even though one may be domiciled at the Ritz in Madrid or in some luxurious Barcelona hotel, one's fancy, if at all wayward, beckons rather to the domes and minarets of the East or of Barbary, for here the very air is redolent of oasis and of desert.

Somehow the tourist, once he has crossed the Pyrenees, feels that he has left Europe and all the modern world far behind and that he has set foot upon another continent. This impression gradually deepens as he wanders down through the Basque country towards Castile—a feeling of strangeness more keenly sharp than is experienced by a first entrance into any of the countries to the North.

Indeed, one feels as though Europe had disappeared altogether and as though a new world were unfolding itself, a world that whispers of Asia Minor or of the dark mysterious Africa to the southward. There is nothing which suggests Europe in the dreary waste of the central plateau stretching along to the barren grotesque peaks which guard Andalusia, and in that vast garden of oranges and pomegranates, one would swear that Bagdad were nearer than Paris.

## WHEN SPAIN TOUCHED AFRICA

Geologists claim that Spain was once actually joined to Africa. From Africa, too, came the great mass of the population, which, fused with the Celts, the Phœnicians, the Greeks, Romans, and Goths, created the Spaniard of our day. In southern Spain, this strain is more noticeable in the dark-eyed volatile people of Andalusia, Granada, and Murcia, but it persists to a palpable extent in Castile and Aragon and, in fact, throughout the whole of Iberia.

Of all the peoples who have overrun the peninsula, the Moors have left the strongest impress, not only on the architecture, but on the character of the inhabitants. Everywhere throughout the land, we are forced to recall them,—with ad-

*The placid shadows of the trees lie as quietly on the smooth white courtyard as the undying mysticism of the past lies in the great mosque at Cordoba, part of which appears here*



*It is such nooks as the Fountain of Charles in Granada that make one long to keep tryst with that romantic and ghostly company who, long ago, sold their proud Spanish hearts for a love-song*



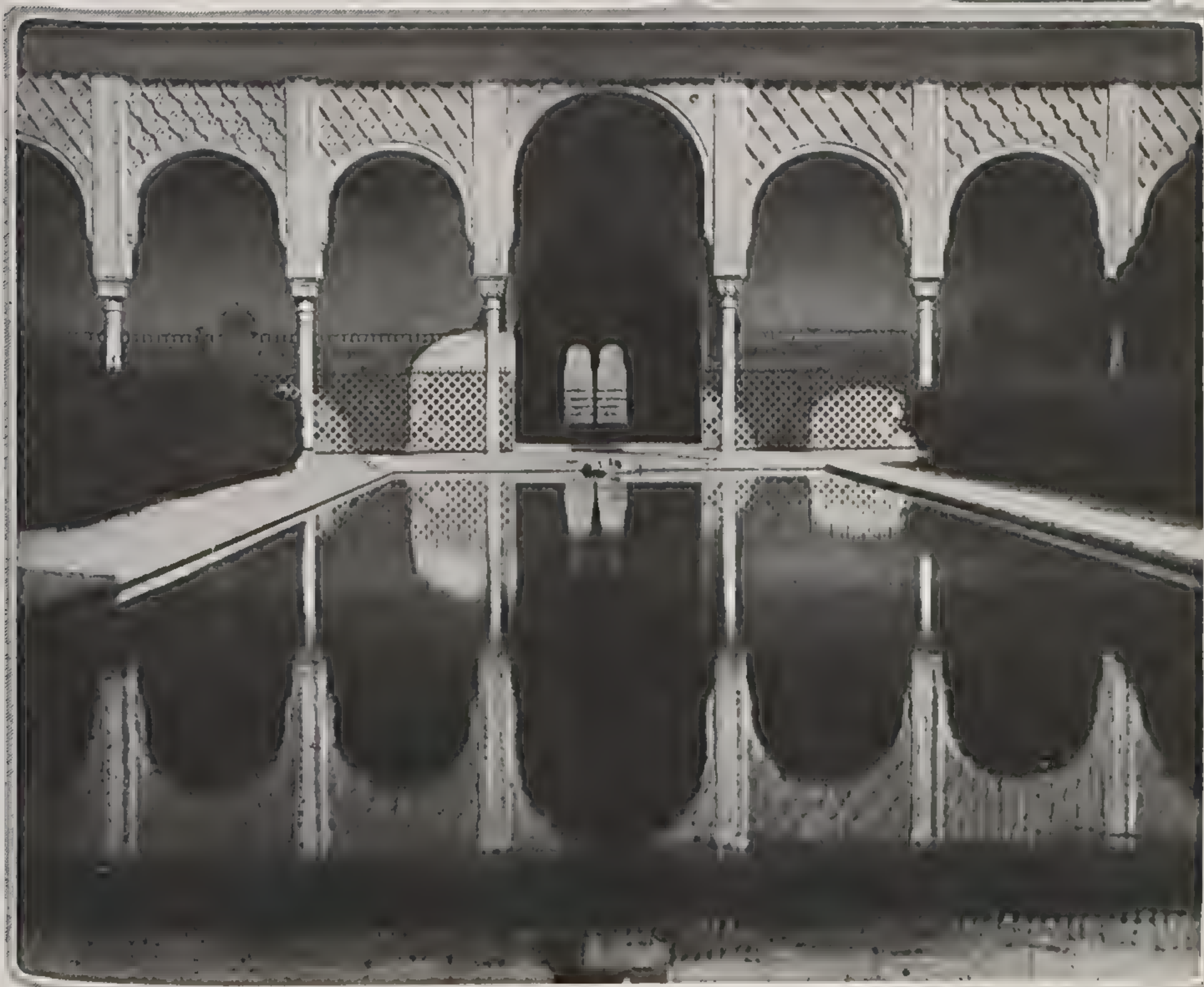
miration at Cadiz, Murcia, and Toledo, with amazement at Seville, Cordoba, and Granada. No dreams of Mohammed could have been more enchanting than the miracle of the Alhambra, lovelier to-day in its decaying grandeur, perhaps, than in the time of Irving's Linderaxa. Said the founders of Cordoba's Mosque, "Let us rear a temple which shall surpass that of Bagdad, of Damascus, and of Jerusalem, a temple which shall become the Mecca of the West." And nothing in the world has ever been like its pillars of alabaster, porphyry, and jasper, seemingly as countless as the trees of a forest.

## THE PAST MADE VIVID

The old saying that "an Englishman's house is his castle," could be more happily applied to the *casa* of the Spaniard, for aside from the actual structure, the mode of living which goes on therein is more reminiscent of feudal days than in the dwellings in any part of western Europe. Indeed, in many places throughout the country where the inhabitants are still in possession of the ancient homesteads, the routine of life is to all intents and purposes the same as it was in the Middle Ages. It is the spectacle of the past existing with so much vividness and colour alongside of the present which constitutes to such a great degree the allurements of Spain. The contrast is particularly startling to the traveller when he leaves Madrid or Barcelona and goes only a short distance into the country. The peasant, for the most part, lives in a house that for comfort or convenience is no improvement on that of his ancestors of a hundred years or more ago. He tills his soil with the crooked stick of the Bible, winnows his grain in the manner of the same era, and carries it to a mill modelled on the most patriarchal plan.

An interesting and novel sight is afforded every year by the nomadic shepherds, who, with their dogs and their flocks, leave the high plains of Castile at the approach of winter for the milder regions to the south. Sometimes, as many as a hundred men and about as many dogs conduct

(Continued on page 132)



*Inside the Alhambra, beside sleeping pools and among arches and pillars of jasper and porphyry, one almost hears again the silken footsteps of those moonlit Moorish princesses*





Two photographs by Paul Thompson

*Beside the pool, Puck, in reality Miss Dorothy Iselin, dances in the midst of the fairies, who outside of fairyland are themselves interesting young social personages*

FOR CHARITY, SPRITES

DANCED ON THE GREEN,

AND SOUTHERN SOCIETY

PLAYED OUT-OF-DOORS



*This charming outdoor pageant entitled "Children of the Bard" was arranged by James Metcalfe and given for the District Nurse Association of Westchester County*

*(Below) These happy milkmaids, whose every day names are Miss Thérèse Strother, Miss Katharine Phelps, and Miss Elise Emery, are doing their best for the Free Milk for France Fund at the Fête Champêtre, given by a group of Baltimore society women with Miss L. W. Newlin as chairman*

*Sarah Williams, Eleanor Iselin, Adele Merrill, and Virginia Richardson are watched at Girdle Ridge, the William Fahnestock estate, Katonah, by a nymph, Katherine Lapsley; dances arranged by Miss Katherine Lee Grable and Miss Evelyn Hubbell, Castle School*



© Bachrach

*During the Fête Champêtre, held at "Chetolah," the home of Mrs. T. Nelson Strother at Ruxton, Maryland, this airy booth was an attraction to those who can never, not even in old age, resist a balloon. The guardian genius was Miss Virginia Page, at the right, and Mrs. W. Howard Hamilton assisted her*



© Bachrach



NEWPORT GAILY PRESENTS ITS

PROPER MIXTURE OF SUMMER,

SEASHORE, AND SOCIETY



Six photographs © by Underwood & Underwood

Among the guests, who are luxuriating in sea air and sunshine at Newport are Mrs. King Carley and Mrs. Oliver Perin



(Below) The pilot at the wheel of the right good ship is Miss Elizabeth Sands, and the passengers are Mrs. Reginald Vanderbilt and Mrs. John Wanamaker, junior



Under the shelter of the parasol, Mrs. James B. Kidder and Mrs. Rogers Benjamin Pratt enjoy the salt breezes



At the left of the picture is Mrs. George D. Widener, of Philadelphia, the small person in the perspective is her daughter, Miss Diana Dodge, while Mr. Widener is advancing energetically beside them

Miss Fifi Widener, the daughter of Mrs. Joseph E. Widener, of Philadelphia, is standing at the entrance to her Newport home

Whether on business or on pleasure bent, here is Mrs. Craig Biddle, of Philadelphia, evidently en route to some smart seaside activity





NEW YORK TAKES PLEASURE IN  
THE INCREASING MAGNITUDE OF  
TWO NEW STARS AND WEL-  
COMES A PROVED FAVOURITE



Ira L. Hill



Charlotte Fairchild

Marie Goff is scoring a great personal success by her performance of the leading feminine rôle in that exciting new play, "At 9:15." She has had a varied career—from dramatic début at the Greek Theatre in Berkeley while a University student, to playing in a road company of "The Thirteenth Chair," and then, during a recent period, doing war work at Liberty Loan headquarters.



Lola Fisher, who, besides being everything that a perfect pink-and-white-and-gold beauty should be, has been an ideal interpreter of Claire Kummer, rôles and one of our leading stage favourites ever since she appeared in "Under Cover," where she couldn't possibly stay—is to appear in a new play, "The Cave Girl." It has had a try-out on the road and will reach New York in early autumn.

(Left) Of course, every one was perfectly delighted to welcome Colonel Elsie Janis back from the other side, where she was the most popular entertainer of the American and British troops in London and also a very bright spot in the London revue, "Hello America." This photograph was taken at her home near Tarrytown, where she has been resting lately; but, as she never rests long, she is about to start a new moving picture.





Peter A. Juley

Few of the artists who contributed to the great Canadian War Memorial exhibition which filled the Anderson Galleries during June and July, have visualized war in so admirably decorative fashion as has Gerald E. Moira. "Number 3 Canadian Stationary Hospital at Doullens, France" is the work of a painter wise in the art which transmutes reality into beauty

## ART PAYS TRIBUTE TO THE HEROES OF WAR

New York Views the Extensive Canadian  
Exhibition and Notable War Medals

By MARION E. FENTON

*In the recent competition arranged by the American Numismatic Society, the finely designed peace medal of Chester A. Beach was the winner by a unanimous verdict*



AN unusual continuation of the New York art season into the summer months this year allowed for the latest and most heralded, if not the best of the big war exhibitions, the Canadian War Memorials exhibition which was held in the Anderson Galleries throughout June and July.

In an even greater degree than its predecessors, this exhibition was the work of artists who had been at the front, although this time with a more definite object than the making of a mere record of fact. Their mission was to paint a consecutive history of the part which Canada played in the great war, to form decorative panels of given size for a great Memorial Building at Ottawa. That the work might be the finest art expression of Canada at the time and not mere painted history, the committee in charge chose, as far as possible, the first men of every creed and school of art

from the strictly academic to the ultra modern. Thus it is that the long list of artists contains such names as Orpen, Cameron, Jack, Nevinson, Brangwyn, and Augustus John. Official patronage at a time when the art activity of the country was at low ebb, presumably for the duration of the war, was a boon to artists and aroused related art interests both in England and in Australia.

Conditions for the making of these memorial canvases were excellent. Given the subject he was to represent and the size of the panel he was to fill, the artist was afforded every opportunity for observation and sketching at the front that the portrayal might be full of the dramatic vigour of the conflict, while the issue still hung in the balance, for Canada ranks posthumous war pictures with posthumous portraits. Beyond the limitation of subject and space, the artist was left

unhampered in his conception and its expression. Whether the results will rise to the heights of the committee's expectations when they view the whole panorama, remains to be seen when the acres of canvas on which it is depicted are finally in place as a great decorative whole. That the diversity of conception, of method, and of technique in themselves are bound to rob it of an artistic unity of effect, whatever they may add in vigour and interest, is inevitable, for they are as diverse as the subjects.

That the paintings are the work of conscientious artists one can not question; one can only wish that the artists had been, not less true, but perhaps less imbued with a conscientiousness to let no small detail escape the brush, and had retained a remembrance that a true record is not necessarily art. Possibly the very fact that they worked

(Continued on page 140)

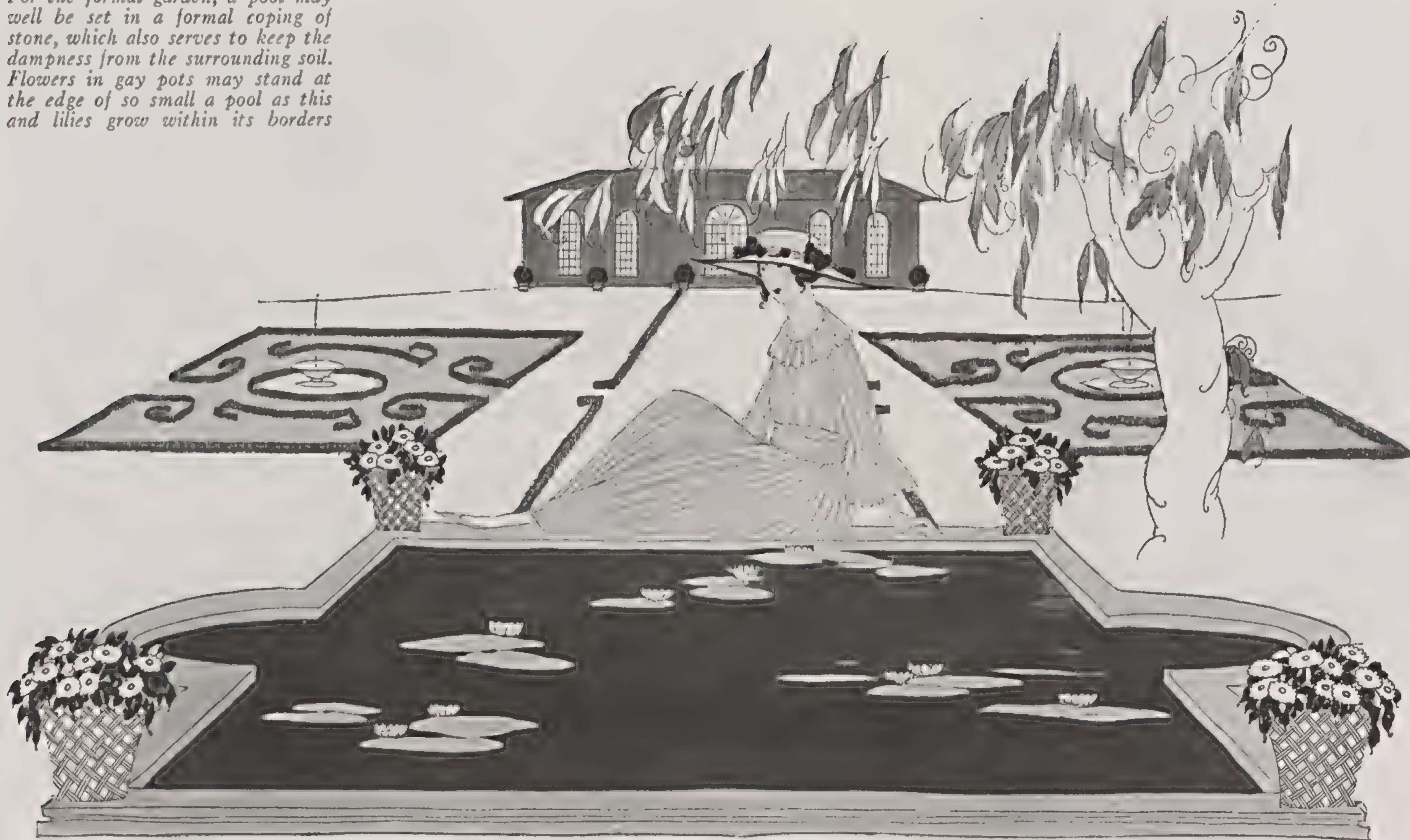


From the Anderson Galleries, the Canadian Memorial Exhibition will go to Toronto to form part of a great Canadian exhibition

In "The Stretcher Party," Lieutenant C. H. Barraud presents an incident of war with both artistic and dramatic interest



For the formal garden, a pool may well be set in a formal coping of stone, which also serves to keep the dampness from the surrounding soil. Flowers in gay pots may stand at the edge of so small a pool as this and lilies grow within its borders



## THE POOL WITHIN THE GARDEN WALLS

IT isn't as if one could create a garden without it. As well make the castle in Spain without windows as one's garden of the Hesperides without a garden pool. What were the gardens of the Taj Mahal without their marble-set fountain pools reflecting the brilliant stars of the Indian skies; were not the fountains of Versailles worth a king's fortune? Who ever read a book on landscape gardening that did not wander off after the first chapter or two on walls and sod paths and terraces and become a book on garden pools and fountains and brooks? It is a theme no artist can resist, and some of the things an artist can do with it are visualized here.

Of course some gardens are so fortunate as to be born with running brooks in their mouths, as it were, or at least with a bubbling spring sufficient to create one of those ideal mirror-like pools which, since the days of Narcissus, have never forgotten their mission of reflecting beauty. However, even if one's garden isn't so gifted naturally, there is no need to despair in this country of electric pumping engines, hydraulic rams, artesian wells, picturesque windmills, and other ingenious devices for making water flow or stand in spots where an over-negligent nature has never had the forethought to place it.

### OF PRACTICAL MATTERS

In the old days, we all know, when one essayed to show the beauties of one of these "self-made" garden pools even to a rather sympathetic friend, one's æsthetic feelings were shocked with, "Oh, of course, it is very lovely. Water the eye of the landscape, you know, and all that. But, my dear, don't you really mind mosquitoes? And that green frost on the water, isn't it wonderful in this light? Did you ever hear that it is malarial?"

Well, they do those things better nowadays. Jolly little gold-fish dispose of the intruding mosquito before his wings have even begun to grow. An infusion of copper sulphate too weak to even disturb the goldfish, disposes of the picturesque green frost, known to the scientific originators of the cure as algæ. Correct adjustment of the intake and outlet and a wise distribution of grow-

Whether Made by Nature or Made by Man, Its  
Beauty Is Essential to the Perfect Garden

DESIGNS BY ROBERT MCQUINN



On the rocks which cleverly diversify the edge of a miniature lake may perch a decorative skyscraper for bird tenants

ing water-plants aid in aerating the water, and the made pool may now be as fresh and clear and glassy as any of nature's making.

Practical matters thus admirably disposed of, the garden-maker may revel in the decorative possibilities of water in the garden, in the endless variations of the theme, from the miniature pool of the bird-bath to the miniature lake that sends back blue

of sky and fleece of floating cloud from its clear depth or lies a glistening sheet of silver in the moonlight. For that is one of the secrets in the making of garden pools, to restrict the planting about them, so that sun and moon may work their endless magic with the water.

### THE DECORATIVE SIDE

Depth is not essential to these pools (two and a half or three feet of water will afford protection to the water-plants through the winter), but shape and proportion and setting are vastly important. For the formal pool, a stone coping affords an excellent frame, and it serves the practical purposes of keeping the dampness from the ground about the pool. Flowers may grow at the corners, when the pool is not so large as to render them insignificant. For larger pools, one may gain an effect of Italian formality by a clever planting of slim cedars, too slim and too few to shut the light from this pool.

Again, if one be of a whimsical turn of mind, one may make the garden pool a veritable boudoir for a sister of Narcissus, a sheer mirroring circle enclosed completely but not too closely by a thick green hedge.

Another thing which has been learned about garden pools is that size is really of no consequence. Extensive grounds may indulge in artificial lakes, watercourses, or decorative swimming-pools. But if the garden is small, so may the pool be small. And for the very smallest gardens of all or for little corners in the biggest gardens of all, there is that engaging combination, the bird-bath that is a miniature fountain pool set beside a picturesque bird-house, thus combining two delights without which no garden, whatever its size, is complete,—water and bird life.

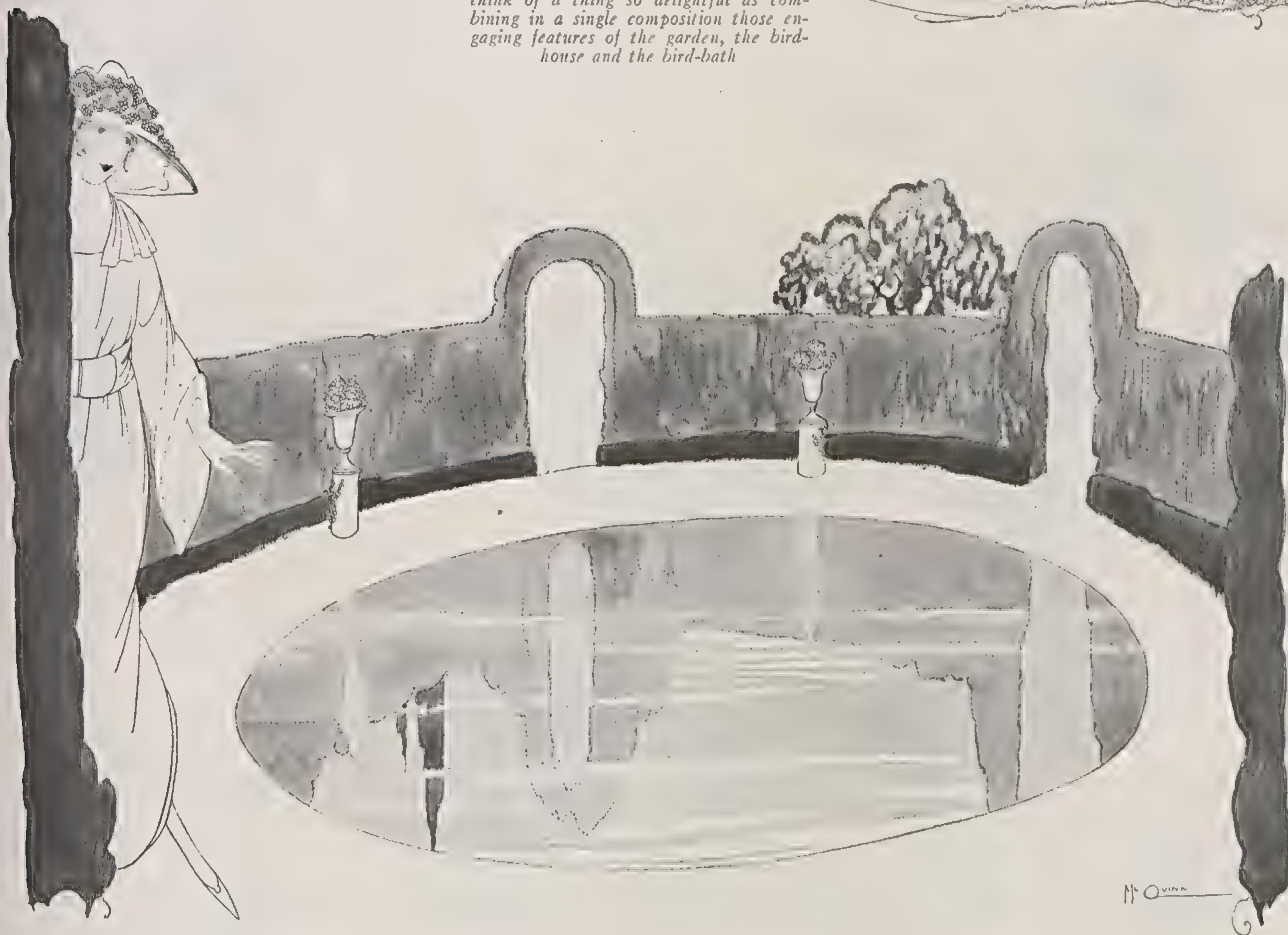




*It must always be remembered that no pool can do its best for a garden unless allowed its full share of sun and moon and sky. That, however, does not preclude the use of trees, and slim dark cedars like this create at once the image of the lovely gardens of Italy*



*It takes the imagination of an artist to think of a thing so delightful as combining in a single composition those engaging features of the garden, the bird-house and the bird-bath*



*To step through the green archways and meet this sudden pool lined with the summer sky, is to subscribe at once to all that has ever been said in praise of garden pools. Since summer is short and hedges are long to grow, one may create a temporary screen of trellis and quick growing vine, while the hedge pursues its leisurely way to perfection*

M. O. V. 1914





*In this charming suit of duvetine, in the shade of squirrel grey now so much in favour, the bodice of the coat fits quite snugly to the young lady inside; but a grey squirrel fur collar and width-giving pouch pockets at the hips, lined with squirrel, make up for this economy. A gold motif fastens the duvetine belt*

*To prove itself ever so wise in the ways of fashion, this autumn suit in prune coloured duvetine displays that rising tendency of the waist-line in its semi-fitted bodice, its draped side pouches for the desired width, and a flaringly full effect in front. A warm collar of kolinsky fur gives the finishing touch*



THE AUTUMN MODE SHOWS APPROV-

AL FOR THESE NEW SUITS WITH A

PENCHANT FOR WIDTH AND WAIST-LINE

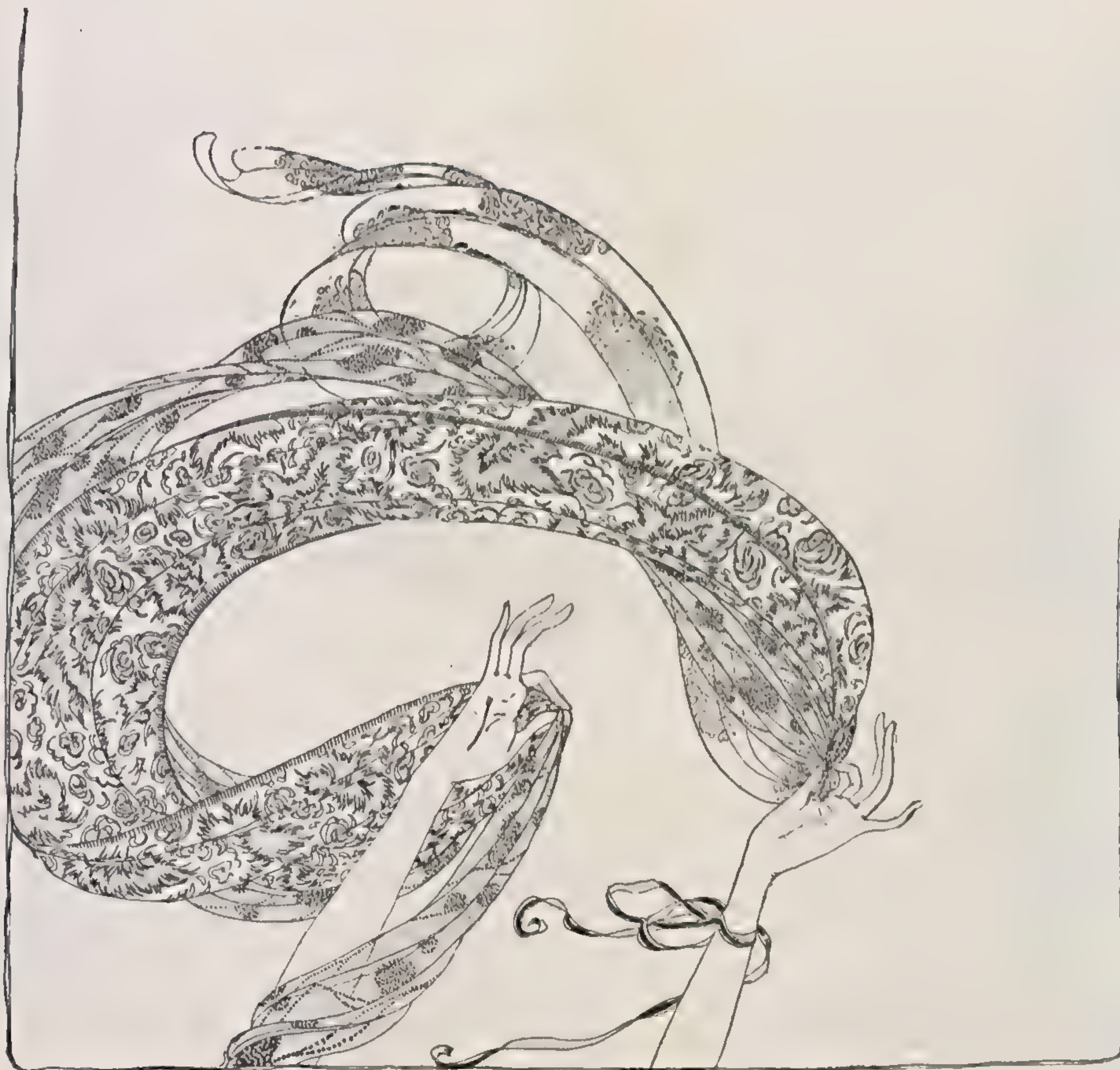
MODELS FROM HOLLANDER

*(Left) There is fulness and fulness, but the newest kind expresses itself in inverted plaits like those at the sides of this suit made of duvetine the colour of maple sugar and collared with kolinsky fur. Neither must one overlook the small blue duvetine triangles on the sleeve that one feels must have a military origin and that match the large triangle attaching to the band of duvetine about the neck and forming an unusual sort of waistcoat*

*(Right) Being a suit in navy blue twill with narrow black silk braid binding is a reason for prestige, this season. And being an example of the new mode, it deserves much higher praise than that because of the way it fits in at the natural waist-line, fastening there with one large button, and the way it wears that long becoming collar*







*Brocades and printed fabrics are promised a successful season. Kitten's ear brocade in many shades (top), paulette chiffon (middle), and a gold and silver brocade are all American made*

## MATERIAL SIDES OF THE MOST IDEAL COSTUME

AMONG the new fall and winter materials which are being used for suits, top-coats and millinery—for many of the new hats are made of woollen stuffs—is kordovan duvetine, a velvety texture and a light-weight fabric with a peach-like bloom. It may be had in the same indescribably lovely colourings that also mark gloveskin duvetine, which, while not new this season, enjoys as great a vogue as ever.

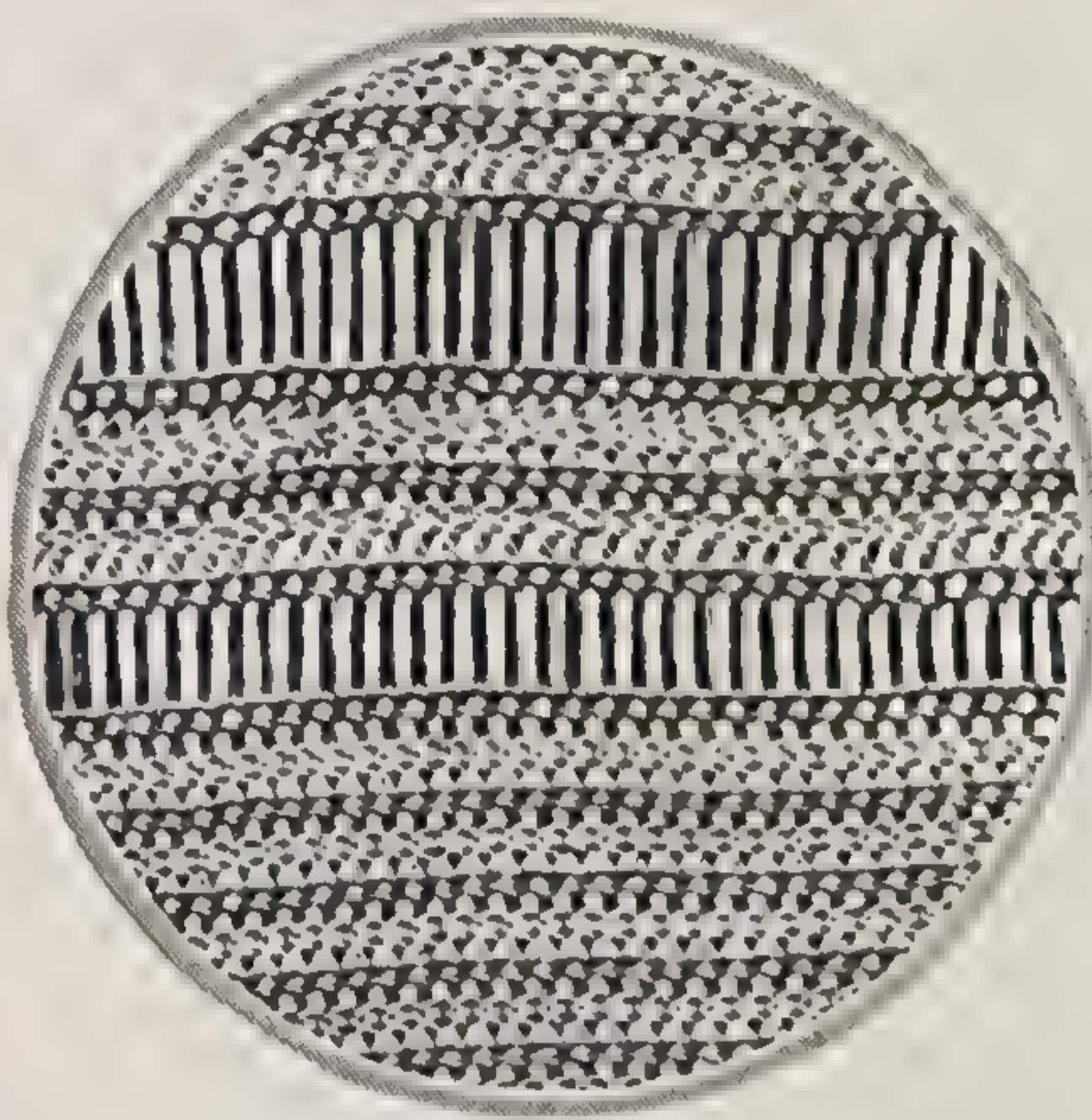
### FABRICS FLY AUTUMN COLOURS

Among the new colours are chaudron, a warm tan shade, minaret, a rich shade between a terracotta and a deep red, mandarine, a golden brown, and chestnut brown, which is just what its name implies. Twilight blue is an especially lovely colour in this soft wool stuff. Because it is a medium shade, neither light nor dark, it is vastly becoming. Bleu France, a dark French blue, promises to be one of the successful tones of the season. French blue has gradually become one of the staple colours. So many women have found it extremely becoming that they have given it a permanent place in their wardrobes, and every effort has been made this season by the manufacturers of wool materials and silks, ribbons, buttons, and all the little things that go to make gowns, to meet the demand for this shade of blue. Chinchilla, a warm grey, is another shade which promises to be much used for autumn wear, but when cold weather is really here, brown will undoubtedly be the colour of the mode.

While soft-surfaced materials such as velours and duvetines will undoubtedly occupy the most prominent position among woollen stuffs, some interesting twill materials are being offered for autumn suits. Among these are the two which are shown in the photographs at the bottom of this page. Faille trico serge, shown at the left, is a fabric of exceptional fineness and has a herring-bone weave. Although this material is not sufficiently heavy for winter suits, it is extremely suitable for autumn wear. The photograph at the right shows a domino

### The Fate of Any Autumn Frock Hangs on a Clever New Thread

MATERIALS FROM HAAS BROTHERS



*Tinsel silk trico, one of the season's novelties for vestings, shows a thread of tinsel*

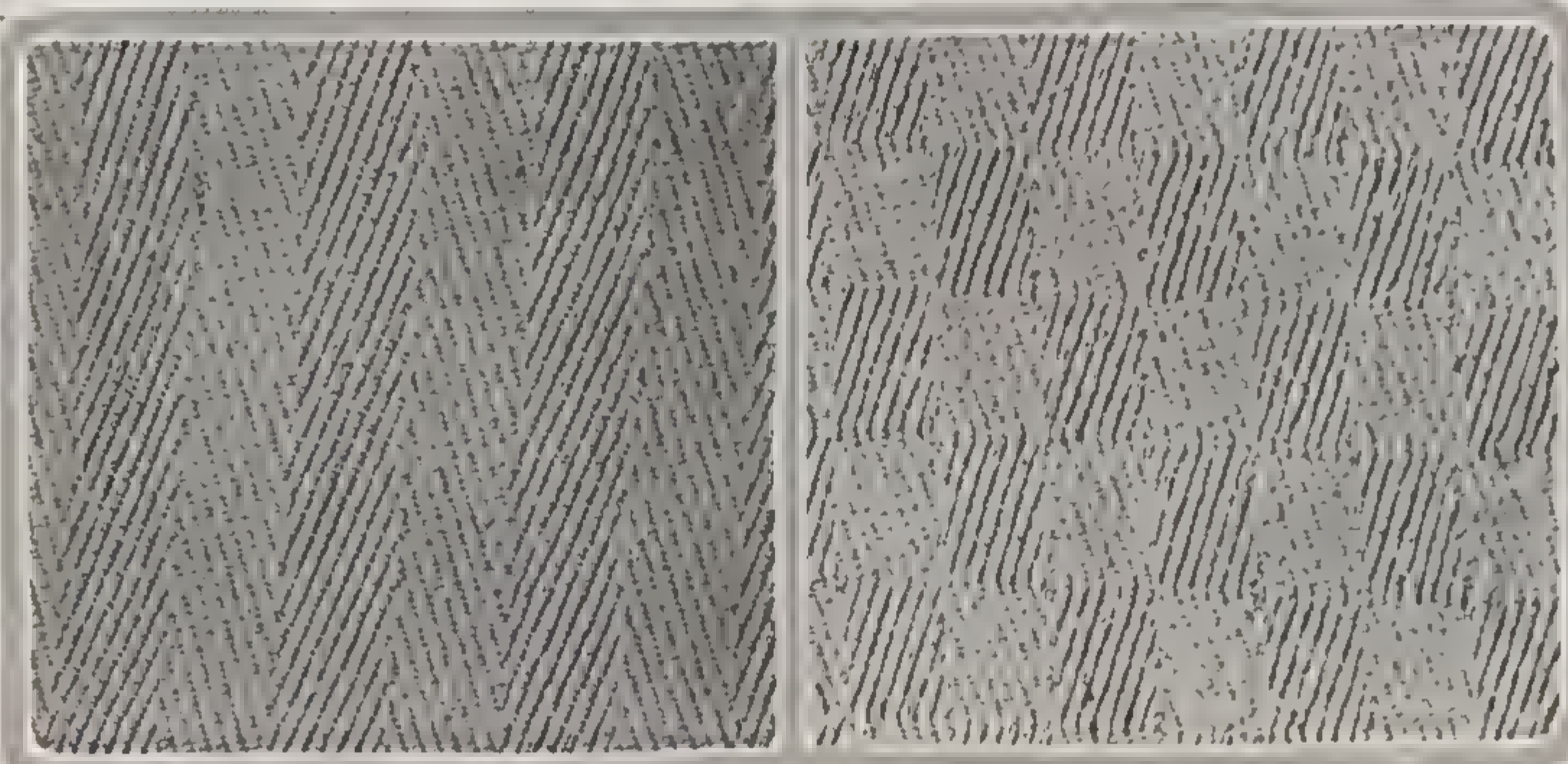
trico serge, which received its name from its domino pattern. This design was accomplished by varying the weave of the material.

In the sketch at the top of the page are illustrated several interesting new silks. The material that flies furthest at the top is kitten's ear brocade which is new this season and which partakes of many of the qualities of kitten's ear crêpe. It has all the suppleness and richness of texture of the former material and is patterned with a self-coloured crêpe design on a satin ground. For evening wear, it is particularly lovely in the new shades of turquoise, apricot, cornflower blue, and peacock; and for afternoon gowns it is quite as popular in such darker colourings as prunella, chocolate, and midnight blue.

### PRINTED CHIFFONS FOR AFTERNOON

The darker material in this sketch shows paulette chiffon in a taupe tone delicately patterned in such shades as black, dull blue, leaf, and plum. These printed chiffons are regarded very favourably by smart dressmakers for afternoon gowns for autumn and winter. Patterned textures of sheer quality have been so popular during the summer that it seems not unlikely that their vogue will continue into autumn. The most conspicuous place in this drawing is given over to a silver and gold brocade. Although of American production, it is of the suppleness and elegance of texture hitherto associated only with foreign skill.

The photograph in the middle of the page illustrates a new tinsel silk trico. The weave is interestingly varied by open-work stripes, and the material is one of the novelties of the season for vestings and similar purposes. It is shown here in navy blue and silver. Tricot, which was originally intended for sports wear, has become almost a staple among fabrics. It is now employed in costumes of nearly every type, barring evening gowns. Some French models show the use of pronounced novelties in tricot like this one with open-work stripes vaguely suggesting drawn-work. They must be made over a more substantial foundation.



*An attractive herring-bone weave distinguishes faille trico serge, an autumn suit material*

*Domino trico serge shows an attractive pattern which is all that its fitting name implies*





*These stiff ladies are wearing some interesting novelties in silks. The profile on the left is fond of black Georgette crêpe plaided in silver, the giddy full-face person with esthetic arms likes a radium silk of taupe with coloured flowers, while the profile at the right insists upon rose radium silk*

## SILKS THAT TEASE *the* COLOUR *from* the RAINBOW

ONE of the surpassing wonders of the world is colour.

Like imagination, it touches the commonplace things of life, and they are transformed into inexplicable beauty. Under its touch, a wooden footstool becomes an object of rare loveliness, and a pile of stones and mortar becomes the fair dwelling of a poet's fancy. Colour is inalienably associated with light.

Where one is to be found, there also is the other. Never is there a night so dark but that it holds to the seeing eye an abundance of colour; in the human mind, there is something that denies the existence of a void so black as to be impenetrable to it. It touches all things in its swift search.

### THE IMPORTANCE OF COLOUR

Age but adds to the beauty of good colour. There is no colour so exquisite as the colour of old things,—old paintings and buildings, old potteries and textures. Every year which sweeps over the surface of a Rembrandt blends into a mellower harmony its ivory flesh tones and the rich splendour of its dull blues and reds and browns. Time lays an enriching hand upon the brocades of old Venice and fingers tenderly the potteries of ancient Persia for sheer joy in their exquisite blue.

Colour is infinitely expressive. Every shade has a deep and subtle significance, every tonality bespeaks some delicate nuance of feeling or thought. There are the vivid colours, strong and impetuous, but true. These are the colours of elemental appeal, the colours which one finds used by the less developed peoples, the colours which as a rule are given to the first things of any kind which are made. As the sense of beauty develops, it begins to find loveliness in shadow and in the delicacy of elusiveness, and this process is usually accompanied by greater facility of production so that in things to wear and use, quality and subtlety of colouring come hand in hand.

Such has been the case in the making of American materials. With the improvement

American Looms, Growing Finer as to Fabric,

Grow More Subtle as to Colour, and, in Many

Cases, Show a Lustrous Old-World Cleverness

of the quality of the stuffs that are woven has come greater beauty and subtlety of colouring. The plain materials which have come from the American mills this season show a nice sense of colour, though in the patterned stuffs, the results have been less happy. Colours in wool stuffs are exquisite, deep rich tonalities that suggest old paintings. In brown, which bids fair to be the prevalent colour of the mode, there is a series of beautiful tones ranging from antelope to a very dark brown with pink lights in it which is most inaccurately called cordovan. Beaver and mocha are other good shades, and there is a brown called faisan which, as the name suggests, is a pheasant tone. Madera brown, which is just a bit colder than the cordovan, is likely to be one of the most popular colours of the season, and moose, a brown with more grey in it, is another popular tone. Pompeian red, which is exactly what the name suggests, and dragonfly blue, which is a soft

greyed peacock tone, are shades which have been quite widely adopted for both coats and suits.

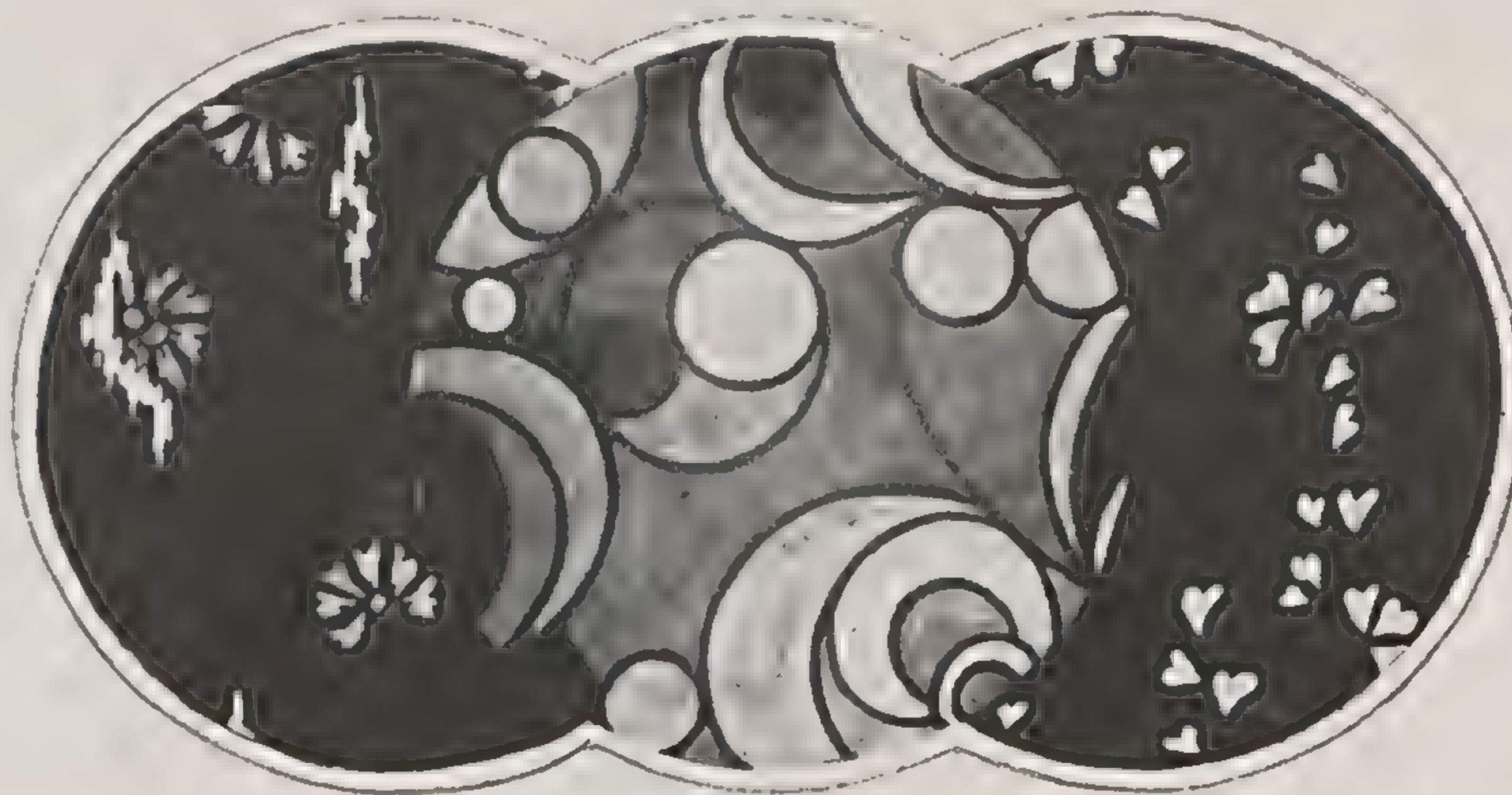
In silks, almost all dark colours are finding acceptance. Taupe and chinchilla shades are being fashioned into daytime clothes, as are dark navy blues, plum shades, and dark red. Among the tones which are being selected for evening clothes are bright blue, jade, mauve, and orchid tones. Turquoise is another shade that is making a strong bid for popularity; soft silvery grey and a soft orange are very lovely, too.

### SOFT WOOLS RETAIN FIRST PLACE

Soft wool materials of the duvetine and velours families still hold first place among wool materials. Peach-bloom, which is made by mills in Passaic, New Jersey, is a material of this family which rivals in quality the finest of French wool stuffs. This, for autumn, is in a very beautiful range of fashionable colourings. Fleur de laine and vellouise are similar materials of very wonderful quality, and marvella, velangora, and bokhara are soft-surfaced cachemire materials from the same mill, which have a perceptible diagonal weave. These mills, which are famous for their cachemire coatings, have outdone themselves this year in the production of beautiful colourings.

Tricofina, piquette, and fiorenza are three new suitings from this house which are recommended by their superior fineness and silky appearance. All of these materials are made with twisted yarn, giving them the harder surface associated in the average mind with serges and twills.

From another mill comes travel cloth, a very interesting coating flecked with colour all over its surface. This may be had in a particularly delightful combination of grey, old blue, and leaf green. From this mill, also, comes chukka cloth, a novelty coating to be had in an interesting range of colours, among which a most attractive jade green recommends itself for sports wear. Of perennial interest is the camel's hair coating woven by this house. It is one of the



*Prettily named, Cinderella prints resemble radium silks in character, and most of them have a background of some solid shade patterned over with a design in one or more colours*





(Left) Pussy-willow taffeta, dear to the heart of puffs and drapery, scatters little bouquets of jade, orange, mauve, and blue over a soft yellow field

(Right) Hand-blocked pussy-willow satin may accomplish miracles in the way of a gown by strewing great black leaves over a rose lustre



most beautiful materials of which this or any other country may boast. Every thread of this stuff is made of undyed camel's hair, and it wears and wears and wears. Since neither dust nor rain injures it, it is ideal for motor coats and for general sports service.

Some of the new plain silks are very beautiful in weave and colouring, and here and there, one finds among the patterned stuffs an interesting design. Among the novelties of the season are the materials sketched in the fanciful drawings shown in connection with this article. In the sketch at the top of page 66, the figure at the left wears a new plaided Georgette crêpe. The ground, in this instance, is black, and the over plaid is of silver silk diagonally ribbed in a very interesting manner. In the middle and at the right are two new radium silks which, like this plaided material, are made by the Duplan Silk Company. The silk in the middle is of taupe colour, and the little flowers are in blue and cerise with black leaves, while the silk at the right is rose coloured and has a self-tone pattern.

#### CHARMING DESIGNS

Somewhat similar in character to this radium are the Cinderella prints made by another house. These are pictured in the sketch at the bottom of page 66. The one at the left has a navy blue ground with a white and tan design, that at the right has a taupe ground with white and violet patterns, and the middle circle shows a very lovely bit of satin foulard which has a dull blue ground patterned in mauve, green, and plum.

The new silk weaves show a richness of material strikingly combined with interesting patterns. Two attractive new patterns in pussy-willow taffeta are shown in the sketches at the top of this page. The silk at the left is soft yellow with little bouquets in jade, orange, mauve, and blue held together by the merest outline of leaves in tiny

black dots. In the sketch at the right is shown a hand-blocked pussy willow satin which has great black leaves scattered over a rose coloured surface. Hand-blocked pussy-willow satins are new this season and show some very interesting new designs. Jacquard pussy-willow satin is another novelty of the mode which has the practicability of the time-honoured

pussy-willow combined with interesting variety of effect. Pussy-willow crêpe meteor is a very soft new crêpe meteor of excellent quality. This house also shows an entirely new material called dream-mist, which is a sheer semi-lustrous crêpe-like stuff that drapes gracefully. Whippoorwill is another sheer stuff of lustrous surface with a fine rib in it. It is particularly lovely in white because of the shadows which give it depth and quality. Chinchilla satin is a heavy crêpe satin which offers many suggestions for rich costumes.

#### SILKS FOR EVENING

In the sketch at the bottom of this page are three very lovely silks from another house. That at the right is called moon-glo gaufré. It is illustrated in peach colour which is especially interesting because of the softness of the shade which emphasizes the soft moiré surface of the material. Moon-glo meteor to match exactly the shade of the gaufré may also be had, and these two materials can be most delightfully combined. In the middle of this sketch is shown a new silk brocade with a black ground patterned in silver. For evening coats and for the lining of handsome wraps, a brocade of this kind affords excellent possibilities.



Fan-Ta-Si silk (left) uses its magic in a deft combination of blue and taupe; particularly adapted to the lining of evening wraps is a brocade of black and silver (middle); peach coloured moon-glo-gaufré (right) emphasizes a soft moiré surface



# DRESSING ON A LIMITED INCOME

IT is surprising and indeed gratifying to the American woman to find how excellent a representation of tailored suits appears in almost every early collection. Surprising, because one would naturally expect the tailored costumes to creep back into favour only very gradually after the recent seasons when the favour of the mode has been almost wholly for dresses and coats. Instead, tailored suits are shown in great numbers and are accredited the smartest early mode by the leading tailors and dressmakers.

Clever indeed was the designer who sponsored the long coat which characterizes every new and smart tailored suit; for, to the woman who has worn and luxuriated in her wrap or coat of cloth or fur, the long coat suit seems less radical a change than would the suit with coat of moderate length. One of the latest of the suits shown, in a soft green plaid wool, has a coat that reaches to the bottom of the skirt. This is very new, and if the coat were not so fitted and so strictly tailored, one would at first glance imagine it to be a top-coat over a one-piece dress.

Gone are the loose lines, the narrow tie belts, and the unbuttoned effects. The new suits, first and last, are tailored, like the coats worn in the time of Louis XV; or, without stretching one's imagination to such lengths, one may liken the

The Severe Tailleur, the Feature in All Advance Autumn Collections, Is Among the Best Friends of Those Who Dress with True Economy

on this page with a coat which is straight and long to the knees. It has a flat back and front, while circular rippling fulness is held under narrow belts at the waist-line at either side. A narrow rolled collar runs almost to the waist-line where the two front sections of the coat meet and fasten with link buttons of black bone. There are pockets outlined with bands of the material, but no

trimming is used. The skirt, which is ever so slightly circular, falls in ripples to a becoming length. Although very fine velours in a chocolate brown is suggested for this suit, it would also be extremely attractive in twill, tweed, or velveteen, and may be had tailored to order for \$125.

Especially created for the woman who favours loose lines in spite of the new semi-fitted effects is the lovely design appearing at the lower right on this page. It would be charming in duvetine or velvet, materials to which it is very well adapted. Most distinctive are the lines of the coat. Though back and front are flat, there are loose flowing sides that tuck in under at the bottom. The narrow belts of the material confine the waist in front, while a straight band of the material forms the collar, crushing softly around the neck. Long fitted sleeves are finished with unusual cuffs, loops of the material. The skirt is very simple with easy fulness. The suit



*This suit, like others for the autumn, said good-bye to belts, but then, femininely wise, kept them at the side, where their use is to confine modish fulness. It may be made to order in brown duvetine or other fabrics*



*Supple velveteen in a rich garnet colour chooses as the most becoming mode for the young girl, a straight coat and skirt, and snugly wraps her throat in kolinsky*

new coats to riding-habits. There is a decided waist-line and a feeling of slimness about the new suits. In the skirts, which are decidedly fuller, one notes that exaggerated shortness, also, is going the way of all outworn modes.

The smart woman of limited income will pay little heed to the new and rather vivid colourings. She will quite wisely choose one of the lovely browns or blues or greens which are offered, leaving the new Liberty reds for her more fortunate sisters with a larger wardrobe. For the material, she will choose duvetine—that is, if she can afford it—but, if she finds this too expensive, then she will favour fine velours or a soft velveteen, a Poiret twill, or a heavy English serge.

The suits grouped on these two pages are along these newest lines.

The phrase, “unbelted, yet belted,” may be used in describing the suit sketched at the lower left



*For the woman who favours softer and looser lines in her new suit, here is a model which tucks in the loose flowing sides of the coat at the bottom, while following the present tendency to flatness both in front and in back*





*Much youthful ingenuity is displayed by a modish suit with a correctly long coat which embroiders sapphire blue duvetine with bands of squirrel grey chenille and buttons itself against the weather all the way to the soft collar*

may be had tailored to order for \$140 as described, or in gabardine for \$125.

Sketched at the upper middle on page 68 is a suit for the young girl. It has a straight coat and skirt in fine garnet velveteen trimmed with a collar of kolinsky fur. The coat, which has a most unusual cut, fastens high on the neck under the straight band of fur that forms the collar. Seams are outlined with tiny cordings in the material, while the openings at either side are outlined with short tabs of the velvet. The skirt is simple with slight fulness shirred in under a narrow belt. This model may be made to order as described for \$135, and is very attractive.

#### NEW LINES IN AUTUMN TAILLEURS

For the young girl is designed the youthful suit sketched at the upper left on this page. It is suggested in fine sapphire blue duvetine embroidered with bands of squirrel grey chenille. This is the newest type of embroidery and is used in a number of smart ways. The coat is long and, in spite of the fact that it is not quite so new in line as the suits just described, it is more appropriate for the youthful figure. It has a wide collar of the material that drapes softly about the neck and fastens with buttons of the material. A bib effect is outlined with chenille, while a square peplum is effected at the back of the coat by a band of chenille embroidery. This suit is distinguished by its unusually attractive sleeve, which is wide at the wrist and finished with a double band and a border of chenille. The skirt is made with a yoke and hangs quite

*Note—Vogue conducts this department to meet the needs of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a two-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of \$3 in size 36; other sizes, with pinned patterns, \$5.*



*The woman who must dress with wisdom will avoid both the new vivid colours and the novelty fabrics. Velours, duvetine, or velvet in the lovely new browns or blues is admirably suited to this model marked by the new circular fulness*



*For that desirable combination of smartness and service, no other costume can compare with the suit of navy blue serge, untrimmed and strictly tailored even to the pockets which mark the new trend of fulness to the front*

straight. For \$150 one may have this suit made to order in duvetine, or in gabardine for \$125.

At the upper right is shown a suit, in a heavy quality of navy blue serge, that is extremely new and extremely practical. The coat, which reaches to the knees, is strictly tailored and untrimmed, while the fulness at the bottom runs into circular ripples. Those tiny tailored lines that mark the place for pockets, running from the hips toward the waist-line, accentuate that trend of fulness to the front that appears in many of the new suits. The back is flat and plain, while the skirt, amply full, hangs perfectly straight. This suit may be had made to order by a small tailor in New York for \$125.

#### TENDENCIES TO CIRCULAR FULNESS

Very decided on the question of fulness was the designer who planned the smart tailor suit at the bottom of this page. At the back of the three-quarter length coat is circular fulness that falls from tucks over either shoulder. The front is less ample, but still has a feeling of straight-hanging circular fulness. The collar of the material drapes softly about the neck, crossing at the front and fastening at either side. A long slit opening at the back is fastened with buttons and buttonholes of the material. In front, there are no visible fastenings. The sleeves are finished with a draped loop forming the cuff. The skirt is perfectly plain and quite slim in effect, accentuating the fulness of the coat. This suit may be had made to order in fine velours in any of a variety of colours for \$125.



TIMELY COSTUMES THAT

MEET ALL THE DEMANDS

OF THE EXACTING FLAPPER

MODELS FROM ANNE HARMON



(Right) Pierrot was ever a sly fellow, and one of his latest pranks has been to slip his traditional black and white check inside of this cape and then to slash the sides and turn back the collar for all the world to see. But then, temptation in the form of an olive green cape of wool faille, round of yoke and smartly trimmed with buttons, is too strong to be resisted

(Left) Blue serge, the practical, the utilitarian, the tailored, can sometimes be quite romantically lovely. In this graceful frock, it has enlisted the aid of bright yellow embroidery to outline the neck, adorn the patches at the sides of the skirt, and ramble in freedom over the tiny bands that encircle the waist and trim the sleeves at the wrists; hence this chic



When a sophisticated flapper holds the beauties of autumn months as naught to the importance of loveliness in clothes, she needs only to be given a frock which combines an embroidered overdress of tan wool jersey with a Georgette crêpe blouse to be in a naïvely admiring state



With a joyous outward fling of her arms, this happy young person gives to the world the full effect of her navy blue suit of wool serge. The coat, which flaunts a collar and cuffs of squirrel and a blue silk vest embroidered in blue flowers, is cut short over the plaits



At sight of this charming person, even the crabbed Jacques would be moved to revise his catalogue of life's seven states to make room for that happy time of flowered grey challis frocks. The collar and cuffs are of white net, and the sash is of brilliant cherry red velvet





These new corsets give support as well as that desirable effect of freedom. The model at the left is of tricot, lightly boned; \$6.05, including a war tax of 10 cents. Suited to the more mature figure is the elastic-topped corset in the middle; \$9.95, including a war tax of 45 cents. At the right is a lighter corset with inserts of elastic; \$7.75, including a war tax of 25 cents.

## SEEN in the SHOP S

*Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. In ordering goods, enclose cheque and address Vogue Shopping Service, 19 West 44th Street, New York*



*Into the sharply upturned beige duvetine brim which encircles a navy blue velvet hat, four tan quills are thrust effectively. In other shades also; \$16.65, including a war tax of 15 cents*

THE most interesting of recent fashion developments has been the change in figure lines brought about by the vogue for shorter skirts. To shorten her skirts and do the thing gracefully, a woman must change her figure lines. Many women who think that they can not possibly wear the shorter skirt would change that opinion if they were first to change their corsets. While some very smart women have, for a number of years, adopted the very light corset, the great majority of women have made no such radical change. With the advent of the shorter skirt, practically every woman is obliged to give her figure more freedom. Those who are too substantially built to permit of this being done gracefully will find it wiser not to attempt a pronounced interpretation of the mode.

### CORSETING THE AUTUMN MODE

It is surprising, however, to find how cleverly the corsetières have met the new situation. Some of the new cor-

sets made for even a very substantial type of figure are so fashioned that they give the effect of great freedom while holding the lines of the body well in control. In the corset shown in the middle, at the top of the page, is a new model, made of tricot, which will take care of a figure blessed with considerable avoirdupois. Although the softness of the material gives a general feeling of flexibility to the entire figure, it is so cut as not to stretch with the movements of the body, and the corset is sufficiently well boned, especially in the back, to give it permanence of form. About the top, there are three bands of elastic which permit the greatest freedom through the diaphragm, at the same time holding the figure well in place. An interesting feature of this corset is the manner in which the supporters are attached. Instead of being sewed to the bottom of the corset, they are attached on the sides at about two inches above the lower edge, and, in the back, five inches, so as to keep the edge of the corset in line with the body.



*Fashioned of navy blue serge on excellent tailored lines, this braid-trimmed chemise frock adjusts itself smartly to the approved lines that have lately arrived for early autumn wear; \$39.50*

*Though it does not forsake the straight silhouette, this top-coat of silver tipped Bolivia cloth has side plaits and belted-in fulness. In tobacco brown, smoke colour, beaver, and green blue; \$69.50*





*Henna Georgette crêpe blouse, navy blue veiled, bead fringes; \$38.65, including \$2.15 war tax. Turban of embroidered kid, \$20.50, inc. 50c. war tax*



*Though trimmed with tiny plaiting and tucks, this attractive white lawn blouse is priced at only \$3.95*



*A turned-up black satin hat has a taupe and navy blue plume; \$10*



*Crisp lawn collars and cuffs are Valenciennes lace trimmed; \$2.85*



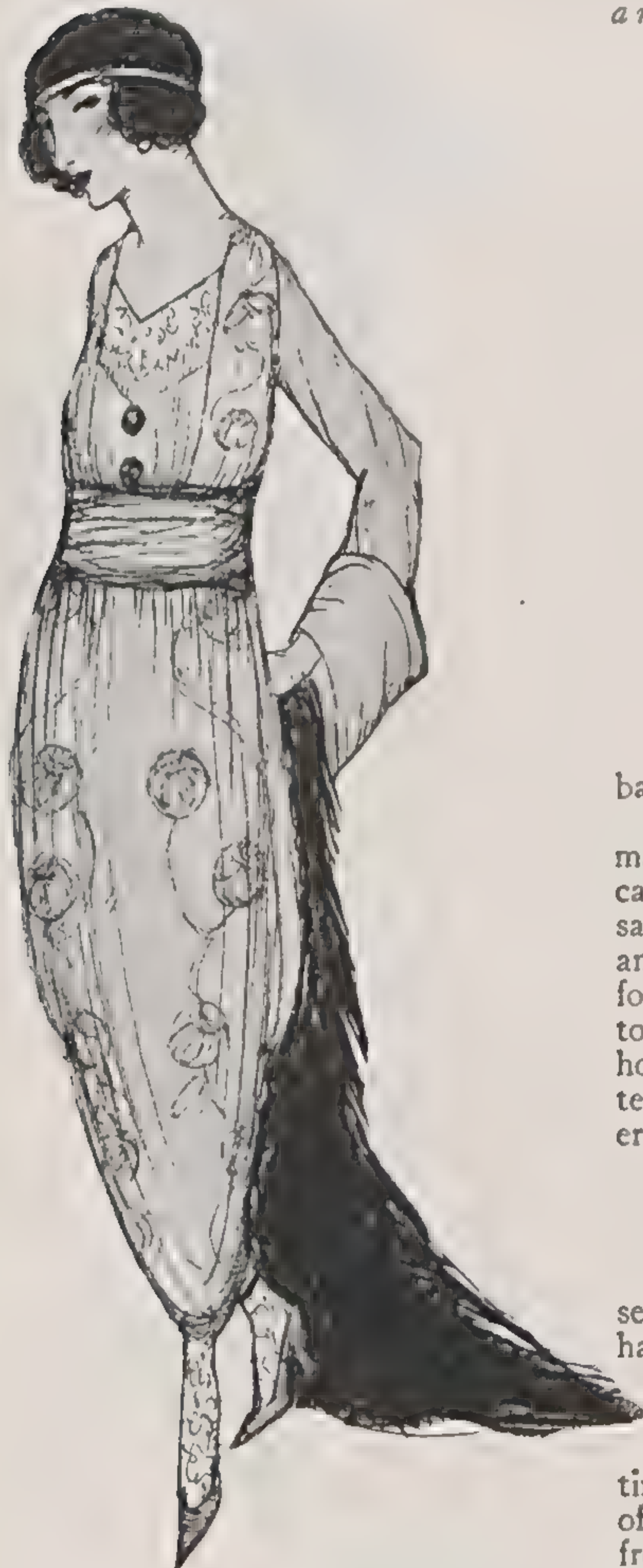
*A chiffon-lined batik crêpe de Chine vest is in tones of orange and yellow on a blue ground, or in other shades; \$15. In duvetine, \$25. Velvet hat, \$20.50*

It will be found that all of these new models are extremely comfortable.

At the right of the same sketch is shown a corset which is considerably lighter in type, but still suitable for a fairly well-developed figure. It is made of the same material as the first model, but very much more lightly boned, and, instead of having the elastic around the entire top, it has inserts at front and

makes the small collar across the back. In addition to embodying the interesting fashion of jet and bead trimmings, which are enjoying a distinct vogue, this gown also shows the use of lace, again coming very pronouncedly into favour.

The top-coat shown at the lower left on page 71, of silver tipped Bolivia (Continued on page 124)



*An afternoon gown of black charmeuse, finely beaded with jet tubes in the favoured way, has a vest and collar of net and an excellent imitation of cream Point de Venise lace; \$95*



*To go with the tailored suit, a Georgette crêpe blouse in bisque, navy blue, or black is effectively embroidered with wool; \$6.95*

back to provide the desired freedom.

For the still more slender figure, one may choose the very light and practically topless corset at the left of the same sketch. It, too, is made of tricot, and is as lightly boned as is possible for a corset, with any boning whatever, to be. It effects surprisingly good lines, however, and it likewise has the interesting feature of having the supporters placed above the lower edge.

#### LIKE CORSET, LIKE GOWN

Worn over this lighter type of corset, the gowns of the present season have a distinctly new look. There is not, in the majority of cases, any radical change in general design. The chemise frock continues to be as good as ever, but that of the present year looks quite different from its predecessors because of this new foundation. In the sketch at the lower right on page 71 is a chemise dress fashioned of a very excellent quality of navy blue serge. It is well tailored and trimmed with quarter-inch silk Hercules braid which inscribes

smart lines. A tiny white cord finishes the round neck, and a narrow piping of the braid edges the armholes and cuffs. For all its simplicity, this dress is really very smart, and, when worn over a rather rounded figure, with the belt tipped up just a trifle at the front after the fashion of belts this season, it has a decidedly new look.

A more formal frock for afternoon wear is sketched at the lower right on this page. It may be had in navy blue, brown, or black satin combined with Georgette crêpe of the same shade and trimmed with self-coloured embroidery. The combination of the two materials in the skirt of the frock makes this gown particularly interesting, and, for the price quoted, is of a value not usually to be found.

#### OF CHARMEUSE AND JET

At the lower left on this page is shown an afternoon dress of black charmeuse finely beaded with jet tubes. The vest is made of tucked cream coloured net and a very good imitation of Point de Venise lace, which also



*For this charming afternoon frock, satin, embroidered in its own colour, is combined effectively with Georgette crêpe. In brown, black, or navy blue, this frock is priced \$59.50*



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ST. LOUIS, MO.: Vogue Pattern Room, Century Building, Room 821, 313 North Ninth Street

ST. PAUL, MINN.: Mannheim Brothers

WORCESTER, MASS.: Slocum's Silh Store



Coat No. Q4885. Skirt No. Q4886. The coat of this suit has box lines, and the skirt affects a panel back; the bands of fur are optional



Coat No. Q4899. Skirt No. Q4900. A slimly fitting tailleur on French lines has a slight nip at the waist and a slightly rippling coat edge



Coat No. Q4905. Skirt No. Q4906. A high fur collar and a novel blouse coat that fastens in a curved line distinguish this suit with short hip panels placed at the side front



Coat No. Q4887. Skirt No. Q4888. One of the latest autumn suits has a double-tiered skirt and a slightly flared long coat. A standing collar tops this new silhouette

Coat No. Q4889. Skirt No. Q4890. A long shaped collar and two short hip panels are the distinctive features of this suit which follows the favoured lines for autumn



Coat No. Q4893. Skirt No. Q4894. An accepted silhouette is shown in a suit buttoning in front in double-breasted effect with five slash pockets and side fastened collar





Coat No. Q4801.  
Skirt No. Q4802.  
This country suit  
with contrasting  
skirt needs 3 yards  
of 54-inch material



Coat No. Q4891.  
Skirt No. Q4892.  
A blouse suit uses  
many buttons and  
has slashed pockets  
and a crushed collar



Coat No. Q4895.  
Skirt No. Q4896.  
The deep pockets of  
this waistcoated suit  
are echoed by hip  
pockets on the skirt



Dolman No. Q4908.  
A graceful new wrap  
for afternoon or eve-  
ning wear has lines  
of shirring on the  
shoulders

### A CHOICE OF SIMPLE AND FORMAL TAILLEURS

### AND A NEW DOLMAN WRAP OF SINGULAR GRACE



Coat No. Q4461. Skirt No. Q4462. The long coat only partly conceals the gracefully draped skirt, an attractive feature of this suit



Coat No. Q4137. Skirt No. Q4138. A walking suit with knapsack pockets requires  $4\frac{7}{8}$  yards of 54-inch tweed, wool jersey, or serge



Coat No. Q4716. Skirt No. Q4717. A suit with an effective panel skirt and novel pockets needs  $3\frac{3}{4}$  yards of 54-inch material



Coat No. Q4632. Skirt No. Q4633. But  $4\frac{1}{2}$  yards of 54-inch material are required for this waistcoat suit with its graceful bell sleeves





Coat No. Q4897. Skirt No. Q4898. With a straight coat and a plaited skirt, this suit suggests a smart fashion for serge

Coat No. Q4901. Skirt No. Q4902. Especially designed for velours, serge, or duvetine is a suit with a waistcoat



SUITS FOR SERGE, BROADCLOTH, VELOURS, AND  
DUVETINE WHICH FOLLOW THE NEW DICTATES



Coat No. Q4903. Skirt No. Q4904. Seeing the plaits of the coat, the skirt also chose plaits to give walking width

Coat No. Q4666. Skirt No. Q4667. The coat has long front panels. But  $3\frac{3}{8}$  yards of 54-inch material are required



Coat No. Q4409. Skirt No. Q4410. The hip pockets are in one with side sections. The skirt has pockets



Coat No. Q4467. Skirt No. Q4468. With a waistcoat of leather or beaver, this suit is ready for autumn wear



Coat No. Q4630. Skirt No. Q4631. A box coat and a simple two-piece skirt combine to produce this result



Coat No. Q4413. Skirt No. Q4414. A blouse suit owes part of its distinctive air to its surplice waistcoat





Frock No. Q4424. To enhance its unusually slender and youthful lines, this frock cuts its back panel all in one piece



Waist No. Q4942. Skirt No. Q4943. A frock especially designed for tricollette or duvetine cuts the trim blouse and sash in one convenient piece

Waist No. Q4833. Skirt No. Q4834. Its long full tunic and snugly fitting bodice mark this frock as one of the most favoured of new models

Frock No. Q4944. The bodice favours the flattering surplice closing; the skirt obtains a redingote effect by combining peplum and tunic



Frock No. Q4835. Wide hip pockets effect the favoured silhouette. The belt is cut in one piece with the blouse panel



Frock No. Q4567. Among the advantages of this smart frock are its wide hip pockets, round neck, and chemise waist-line

Frock No. Q4487. A youthful frock cuts its belts in one with the panels and the side sections



FOR THESE NEW GOWNS, TUNICS AND BROAD  
HIP POCKETS SPELL THE AUTUMN MODE



Waist No. Q4774. Skirt No. Q4775. To fill the demand for a redingote frock, here is a model with an extended tunic





Frock No. Q4932. A smart duvetine frock with metal galloon trimming on its closely fitting sleeves has much distinction in its new neck line

Coat No. Q4594. Skirt No. Q4595. A blouse coat with slash pockets and a simple two-piece skirt combine to make this trim country suit

Frock No. Q4946. Especially attractive when made of duvetine or tricolette, embroidered with a motif of braid, is a frock with a square neck

Frock No. Q4947. Fashioned in the redingote style, this frock has a surplice collar and closing. The girdle slips through narrow slashes

Frock No. Q4937. Thus may the favoured silhouette be acquired by cutting hip pockets in one with the skirt. A bright vest is a contrast



Coat No. Q4411. Skirt No. Q4412. After the silhouette which is coming increasingly into favour, this coat has long slender lines

Coat No. Q4465. Skirt No. Q4466. By cutting its belt in one piece with the side sections, the coat simulates a waistcoat effect

Frock No. Q4931. For the invaluable frock of wool jersey or serge, one may choose a kimono-cut blouse with a quaint collar

WITH THE RETURN OF AUTUMN, COME THE CLOTH  
AFTERNOON FROCK AND THE TRIM TAILORED SUIT





*Frock No. Q4839. Blouse panels are cut in one piece with the long modish tunic, the side sections with the sleeves*

*Frock No. Q4705. Some of the advantages of this frock are its long collar, tiered skirt, and the kimono sleeves*

**THERE IS NO MORE CONSTANT FRIEND THAN**

**THE DAY-TIME DRESS OF SERGE OR SATIN .**

*Waist No. Q4554. Skirt No. Q4555. Although requiring only  $3\frac{1}{8}$  yards of 54-inch fabric, this coat-dress is smart*

*Waist No. Q4622. Skirt No. Q4623. A dress that looks its best in serge has a distinctively becoming blouse opening*



*Waist No. Q4562. Skirt No. Q4563. Its graceful peplum is the distinctive feature of a redingote dress with a surplice collar*

*Frock No. Q4306. Its smartness distinguishes it from other frocks, and yet it can be made from  $3\frac{1}{4}$  yards of 54-inch fabric*

*Frock No. Q4739. The waistcoat may strike a bright note of colour in a new coat-frock characterized by its long panel back*

*Waist No. Q4431. Skirt No. Q4432. Long and graceful lines are effected by a surplice blouse and tunic which are cut in one piece*





Frock No. Q4933. This coat-frock achieves smartness by having a blouse cut to simulate an Eton jacket, and a tunic which repeats the line of the becoming blouse



Coat No. Q4889. Frock No. Q4945. The three-piece costume is assured of a cordial reception when it combines charm with utility as effectively as the one pictured above



Frock No. Q4954. A distinctly individual frock has a curved tunic on one side, a flaring pocket on the other, and an underskirt that is of brocade or embroidered in braid

THE ONE-PIECE FROCK NEEDS BUT TO

ADD A CLEVER COAT TO BECOME A

THREE-PIECE COSTUME OF SUCCESS



(Left) Coat No. Q4584. Waist No. Q4585. Skirt No. Q4586. A three-piece costume may be pardoned an air of assurance when it is characterized by correctness of line and distinctive simplicity and requires only  $3\frac{3}{4}$  yards of 54-inch material for the making

(Right) Coat No. Q4962. Frock No. Q4963. This costume wins distinction by its clever use of braid. An original touch is achieved in the simulated pocket flaps which adjust the fulness of the coat at the hip-line







*Frock No. Q4790. The girdle, the front panel of the blouse, and the skirt are all cut in a single piece*



*Frock No. Q4840. For the autumn day frock, tricolette and serge may combine with pleasing effect*



**TO HINT OF COMING FULNESS, A ONE-PIECE AUTUMN FROCK MAY ASSUME WIDTH OF DRAPERY**



*Frock No. Q4711. Unique embroidery in arrow design and slender lines mark a kimono-cut frock*

*Frock No. Q4845. Wide hip pockets are obtained by cutting blouse panel and skirt in one*



*Frock No. Q4697. Set-in pockets are the proud possession of a frock which may attractively combine materials*



*Frock No. Q4692. A youthfully slim frock wears a slender girdle with a broad be-looped end at the side front*



*Frock No. Q4691. Few frocks can be made of only 3/4 yards of 54-inch material and still be as attractive as this one*



*Frock No. Q4647. In a frock of many buttons, serge and tricolette may be combined with the utmost final satisfaction*





Waist No. Q4938.  
Skirt No. Q4939.  
This gown has the  
short sleeve and a  
girdle on new lines

Frock No. Q4949.  
A very effective com-  
bination of tulle and  
embroidered metal  
tissue is this frock

GOWNS FOR TEA-TIME OR INFORMAL DINNERS

SPEAK CHIEFLY OF DRAPED CHIFFON AND SATIN

Frock No. Q4941.  
A plain kimono top  
may have its skirt  
made with accordion  
plaits or deep fringe

Frock No. Q4934.  
A satin frock is made  
with sleeves of silver  
brocade and a skirt  
draped for contrast



Frock No. Q4776. This altogether  
satisfactory redingote frock looks  
well in any material and requires  
only 4½ yards of it

Frock No. Q4940. Voluminous  
side draperies suggest the new sil-  
houette and give a touch of chic  
to this gown for afternoon tea

Frock No. Q4847. The kimono  
blouse of chiffon corresponds with  
the overtunics and discloses the  
charms of the blouse underneath

Frock No. Q4808. In spite of  
flowing tunics and flowing sleeves,  
this smart frock requires only 5  
yards of 40-inch material





Waist No. Q4556. Skirt No. Q4557. A kimono blouse and a surplice waistcoat cut in one with the sash mark this frock

Frock No. Q4811. A frock with a graceful kimono waist and an "overall" tunic uses  $6\frac{1}{8}$  yards of 36-inch material

Waist No. Q4812. Skirt No. Q4813. A frock requiring  $4\frac{3}{8}$  yards of 36-inch material has a chic and unusual looped girdle

Frock No. Q4706. Particularly adapted to tricolette or jersey is this tucked model using  $5\frac{1}{2}$  yards of 40-inch material



Frock No. Q4682. A frock of assured charm is easily obtained from  $6\frac{7}{8}$  yards of 36-inch material

Frock No. Q4767. Silk fringe adds a piquant finishing to sash, collar, and even tunics of this frock

### FROCKS TO MEET THE VARIED HOURS THAT LIE BETWEEN BREAKFAST AND TEA

Waist No. Q4707. Skirt No. Q4708. A velvet blouse combines charmingly with the skirt of satin

Waist No. Q4444. Skirt No. Q4445. This frock has a smart belt and side draperies cut in one piece





*Frock No. Q4950. Girdle and blouse panel are cut in one piece, and drapings make this gown smart*



*Frock No. Q4948. For tea or informal dinner, this charmingly draped gown of chiffon is adapted*



*Waist No. Q4935. Skirt No. Q4936. A braid-trimmed frock has a long tunic and a chic kimono waist*



*Waist No. Q4955. Skirt No. Q4956. For afternoon and the frock of serge, this model is suited*

**COAT-FROCKS AND GOWNS FOR TEA THAT ARE SURE OF SUCCESS WITH THE MOST FASTIDIOUS**



*Waist No. Q4809. Skirt No. Q4810. This coat-frock of satin or taffeta can be made from 6 yards of 40-inch material*



*Frock No. Q4848. The becoming oval neck and an unusual sleeve make this redingote gown a favourite*



*Frock No. Q4930. The fulness at the hips, the neck-line, and sleeve all stamp this model with "autumn, 1919"*



*Waist No. Q4392. Skirt No. Q4393. This coat-frock is effective in contrasting materials; 3 1/8 yards of 54-inch material*





Waist No. Q4740. Skirt No. Q4741. The blouse has a graceful surplice collar, and the skirt ends in three tiers



Waist No. Q4624. Skirt No. Q4625. Adaptable to street wear is this frock which cuts the girdle with the blouse



THE RETURNING MATINÉE SEASON BRINGS  
A NEED WHICH THESE FROCKS FULFILL

Frock No. Q4798. For afternoon wear is this frock with its side sections of the blouse and the girdle in one piece

Waist No. Q4794. Skirt No. Q4795. The tunic and the blouse, cut in one with the sash, give a girlish silhouette



Frock No. Q4929. The autumn is ushering in the mode of frills, and this serge frock has chosen loops outlined with pleated serge ruffings



Frock No. Q4683. The delicate and exquisite embroidery adds the final touch to this frock which has its blouse cut in kimono fashion



Waist No. Q4684. Skirt No. Q4685. The scalloped cuffs and collar and the double flounced skirt give this frock a suggestion of flower petals



Frock No. Q4433. This slightly draped gown has a becoming rolling collar outlining the waistcoat which is cut in one with the upper girdle





*Frock No. Q4838. Slender and simple of construction is a chemise frock with the skirt and blouse cut all in one piece*



*Frock No. Q4768. By way of obtaining the desirable silhouette, this charming frock gathers the skirt to narrow bands. Another advantage is the small amount of material needed, only 3¾ yards of 40-inch fabric*



*Frock No. Q4789. A blouse fashioned in the Russian style and a two-piece skirt make an attractive gown for day wear*

THE AFTERNOON FROCK EXPRESSES ITS

INDIVIDUALITY BY MEANS OF GRACEFUL

DRAPERIES OR LONG AND SLENDER LINES



*Waist No. Q4577. Skirt No. Q4578. On clinging, softly draped lines is an afternoon dress which requires only 6 yards of 38-inch material*



*Frock No. Q4560. When this frock is made of satin or chiffon, with the overblouse in brocade or embroidered net, the result is chic*



*Frock No. Q4693. A graceful frock with a skirt which is cut in but two pieces has distinguishing set-in panels in the front and in the back*



*Frock No. Q4681. Part of the individuality of a frock requiring 5½ yards of 40-inch material is due to its peplum tunics on one side*



*Waist No. Q4610. Skirt No. Q4611. In this unusual gown, a peplum blouse and harmonizing panel tunic are combined with effectiveness*





Coat No. Q4909. Adequate for every occasion but a formal one is this attractive new top-coat



Coat No. Q4910. Extreme simplicity and correctness of line mark this modish autumn top-coat

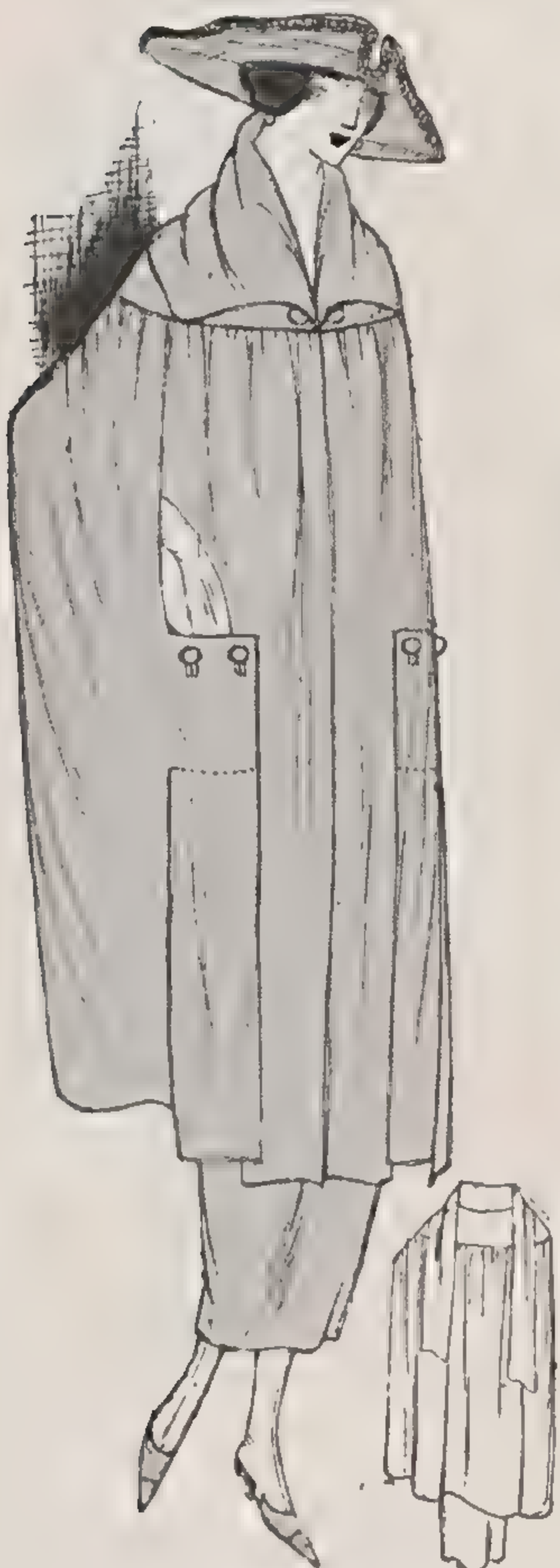


NEW CAPES AND TOP-COATS TO CONTRIBUTE SMARTNESS TO ANY TIME OF DAY



Dolman No. Q4698. A dolman for afternoon or evening wear adjusts its fullness by a slim sash

Coat No. Q4907. A top-coat combining materials in a new way has an unusually interesting back



Cape No. Q4784. That it requires only  $3\frac{1}{8}$  yards of 50-inch material is the boast of this cape with a rolling collar and deep pockets at the sides



Cape No. Q4579. The snugly fitting waistcoat is the distinctive feature of this cape requiring only  $3\frac{1}{8}$  yards of 54-inch material for the making



Cape No. Q4471. This gracefully draped cape will prove invaluable for afternoon or evening wear. It requires only  $3\frac{1}{4}$  yards of 54-inch material



Cape No. Q4727. Both graceful and accommodating is this tucked cape, for it may be worn either with or without the waistcoat and the collar





Waist No. Q4911. Skirt No. Q4912. The tunic and surplice bodice distinguish this evening gown

Frock No. Q4913. Most effective in brocade and fine lace is a gown which insists on simplicity

EVENING GOWNS WITH LACE AND GRACEFUL  
DRAPERIES NOW GLISTEN WITH METAL THREAD

Frock No. Q4914. The graceful lines of skirt and bodice are well adapted to sheer fabrics or silk ones

Frock No. Q4915. On this evening gown, one sees the formal train which is again in favour



Frock No. Q4832. A quaint full-skirted gown combines materials in a very pleasing manner

Waist No. Q4753. Skirt No. Q4754. A gown for tea or informal dinner has the favoured tunic

Frock No. Q4641. Alluringly draped on one shoulder is an evening gown of unusual charm

Waist No. Q4596. Skirt No. Q4597. Slender lines characterize a gown for informal dances





Blouse No. Q4957. To add that desired freshness to the tailored suit for autumn, here is a deeply frilled blouse



Blouse No. Q4733. On its own unaided merits, it is an attractive blouse; worn with a box coat, its front panel serves as a waistcoat



Blouse No. Q4504. Clusters of tucks trim a slip-on kimono blouse which requires only  $1\frac{5}{8}$  yards of 40-inch material



Skirt No. Q4896. Wide pockets, cut in one piece with the skirt, give the desired wide line at the hips



Skirt No. Q4898. Above the side plaits that give walking width is a unique opening



Skirt No. Q4902. Fulness laid in the back plaits does not affect the straight and slender silhouette



Collars No. Q4959. To add that delightful touch of crisp freshness, there are three of the newest collars included in one pattern; price, 50 cents



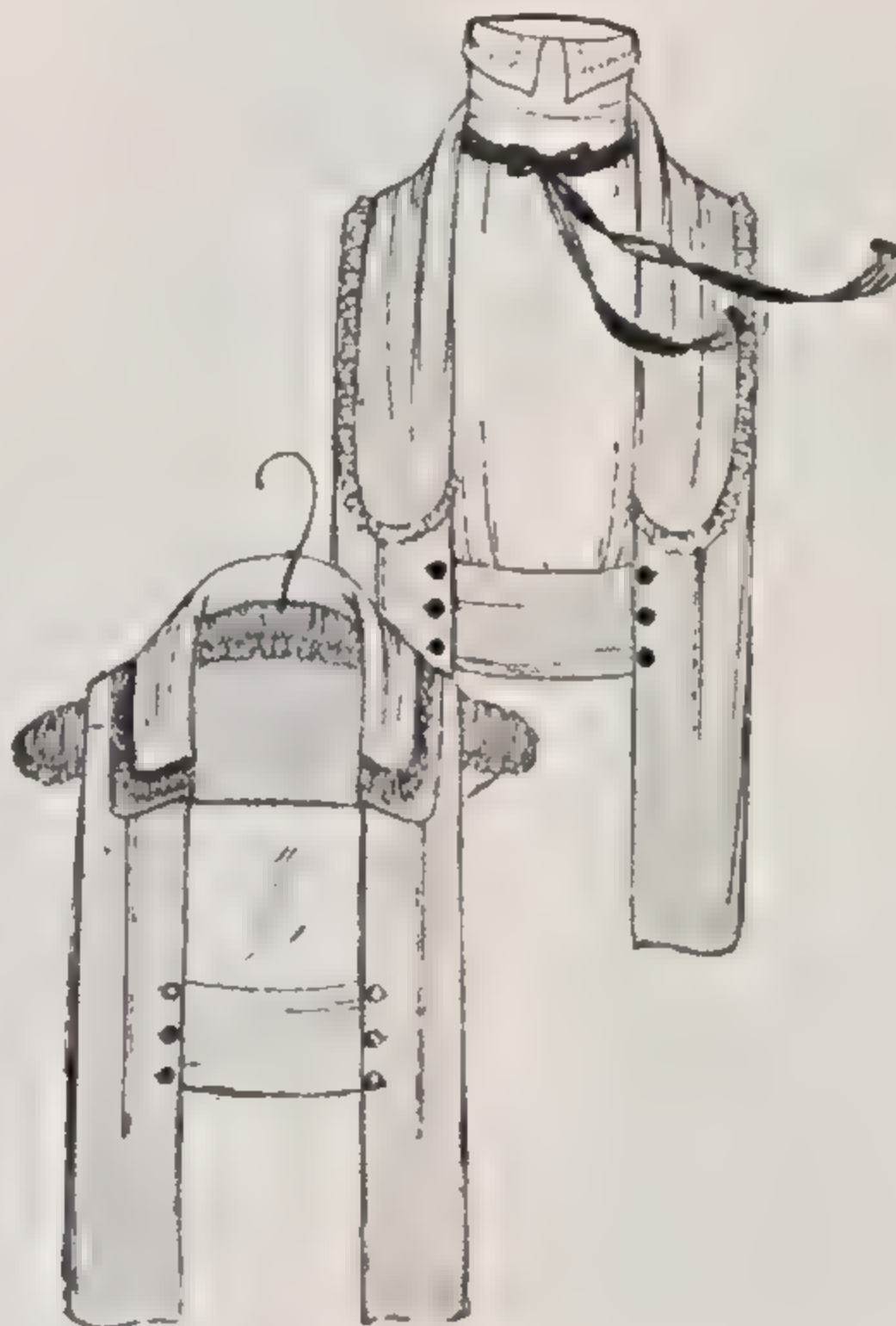
Skirt No. Q4888. Very flattering is a new tunic skirt which interprets the mode



Skirt No. Q4906. Slenderness of line is not altered by the fulness in the plaits



Skirt No. Q4890. To effect a costume with the aid of a new blouse, here is a simple two-piece skirt



Waistcoats No. Q4961. Increasingly in favour is the separate waistcoat which takes the place of a blouse, and here are two smart versions of it

CRISP BLOUSES TO GRACE THE TAIL.

ORED SUIT OR EFFECT A COSTUME

WITH THE SMART NEW SKIRTS



Blouse No. Q4371. A becoming neck-line characterizes a slip-on blouse which requires  $1\frac{3}{4}$  yards of 40-inch material



Blouse No. Q4952. With its modish collar, this ruffled blouse would add the last touch of smartness to the tailored suit





Blouse No. Q4953. A collar of somewhat clerical cut is the distinctive feature of this extremely smart blouse for the new tailleur

Blouse No. Q4830. When fashioned of printed chiffon or voile, a becoming slip-on peplum blouse is sure to look its most flattering

(Below) Blouse No. Q4951. With a front all of soft ruffles, a peplum blouse has a decided advantage over its plainer sisters

Blouse No. Q4958. A delightful new blouse commends itself by its favoured surplice closing and the kimono cut of its sleeves



Skirt No. Q4803. A straight two-piece skirt has distinctive pockets. Skirt No. Q4886. Many small buttons trim the panel back. Skirt No. Q4894. An inverted box plait supplies adequate width for walking

Skirt No. Q4904. Extra width is gained by the plaits at the side. Skirt No. Q4900. This two-piece model is suited to serge or duvetine. Skirt No. Q4892. Attractive features are the pockets and broad belt

Sleeves No. Q4960. Sleeves of varying charm like these unusual models often put the stamp of distinction on a simple frock

Sleeves No. Q4960. Of clever ways to transform an old frock, these new sleeves are effective; price, inclusive, 50 cents



THE NEWNESS OF A COSTUME MAY

BE DUE TO ITS BLOUSE AND SKIRT

THE MAGIC OF A SLEEVE MAY BE

THE TRANSFORMATION OF A FROCK





*Negligée No. Q4923. A soft and alluring negligée veils a satin slip with a one-piece kimono overjacket of some diaphanous material*

*Chemise No. Q4924. Under the cloth street frock, a chemise with a brassière top is comfortable*

*Negligée No. Q4921. To a one-piece break-fast gown or tea-gown, silk or metal fringe adds piquancy*

*Pyjamas No. Q4815. A pyjama costume has a becoming kimono-cut slip-on blouse; 50 cents*

*Combination No. Q4925. A combination suit tops its closed drawers with the strapless camisole that an evening gown demands*

SEAMS IN SMALL MEAS-

URE, BUT A LARGE

AMOUNT OF CHARM

SOFT FLOWING NEG-

LIGÉES AND WELL-

CUT NEW LINGERIE



*Combination No. Q2800. A simple and correctly cut combination is cut in one piece and shaped to obviate undesirable fulness over the hips*



*Negligée No. Q4922. A negligée of lovely draperies gains added grace by its slashed flowing sleeves. Slashes at its waist-line hold in place the sash which softly confines its fulness*

*Combination No. Q4926. Of smart simplicity is a combination suit of drawers and brassière opening at the centre front. Nightgown No. Q4927. Equally charming with or without its short ruffled sleeves is a nightgown in Empire style; attractive touches are added by tucks and ribbons*



"I reckon this wholesome delight  
The happiest bargain in sight  
It adds to my treasure both profit and pleasure  
And makes me ambitious and bright."



## Food for Reflection

Think what you gain and what you save  
by using *Campbell's Tomato Soup*.

You get fresher tomatoes than if you  
bought them at the store. You get no seeds,  
skins nor core-fibre. Only the fruity flesh and pure juice blend-  
ed with other nourishing materials as choice as you use on your  
table. And all hermetically sealed in—for your enjoyment.

## Campbell's Tomato Soup

Saves you the work of marketing, preparing and cooking.  
You have no cost for added materials, no waste, no cooking cost.

You get the benefit of our wholesale and seasonable buying,  
our expert chefs and blenders and our improved labor-saving  
equipment.

This wholesome health-promoting soup costs you less than if  
you made it. You can also use it in many of the  
ways you would use either fresh or canned toma-  
toes. And you save and gain at every point.

Order a dozen or a case and get the full advantage.

21 kinds    12½¢ a can

# Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL







### CHINCHILLA WRAP

An interesting example of present-moment Styles, as shown in our Furs for this season.

Booklet sent on request.  
"Fall and Winter Furs  
1919-1920"

**A. Jaeckel & Co**  
**Furriers**

**384 Fifth Avenue**

(Between 35th and 36th Sts.)

**NEW YORK**



*Frock No. Q4917. This frock achieves its wide hip pockets and the new silhouette at the same time. Sizes, 16, 18, and 20 years. Frock No. Q4918. The frock at the right has the smart redingote effect. Sizes, 16, 18, and 20 years*

**THERE IS INFINITE VARIETY IN POCKETS, NECK-  
LINES, TIES, AND SASHES, AND ALL CONTRIBUTE  
TO EFFECT A YOUTHFUL AND MODISH COSTUME**



*Frock No. Q4400. In crisp taffeta or airy chiffon or tulle, this beruffled frock for informal dances is equally alluring. The ruffles which trim the edges may be of Valenciennes lace*

*Frock No. Q4916. In an original fashion, this youthful frock ties its long-waisted blouse over the left hip. Particularly modish features are the round neck and bell sleeves*





Eyes are attracted by moving objects. Eyes follow each motion your hands make. People are appraising you—appraising you by the appearance of your nails. Be sure they are well groomed.

## Does it make you nervous to have people look at your nails?

**Y**OU cannot get through a single hour without being judged by the appearance of your nails.

Look at them! Are they discolored? Is the cuticle overgrown, cracked or uneven? If so, you do not understand the proper care of your nails. Busy women the country over are keeping their hands always well groomed by giving them just a few minutes' care by the Cutex method once or twice a week.

Remember that the most important part of a manicure is the care of the cuticle. *Never* cut it. Specialists agree that cutting is responsible for a great deal of the ragged, ugly cuticle one sees.

Remove the surplus cuticle safely, gently with Cutex, the liquid cuticle remover.

Follow the manicuring directions under the illustrations. You will be surprised

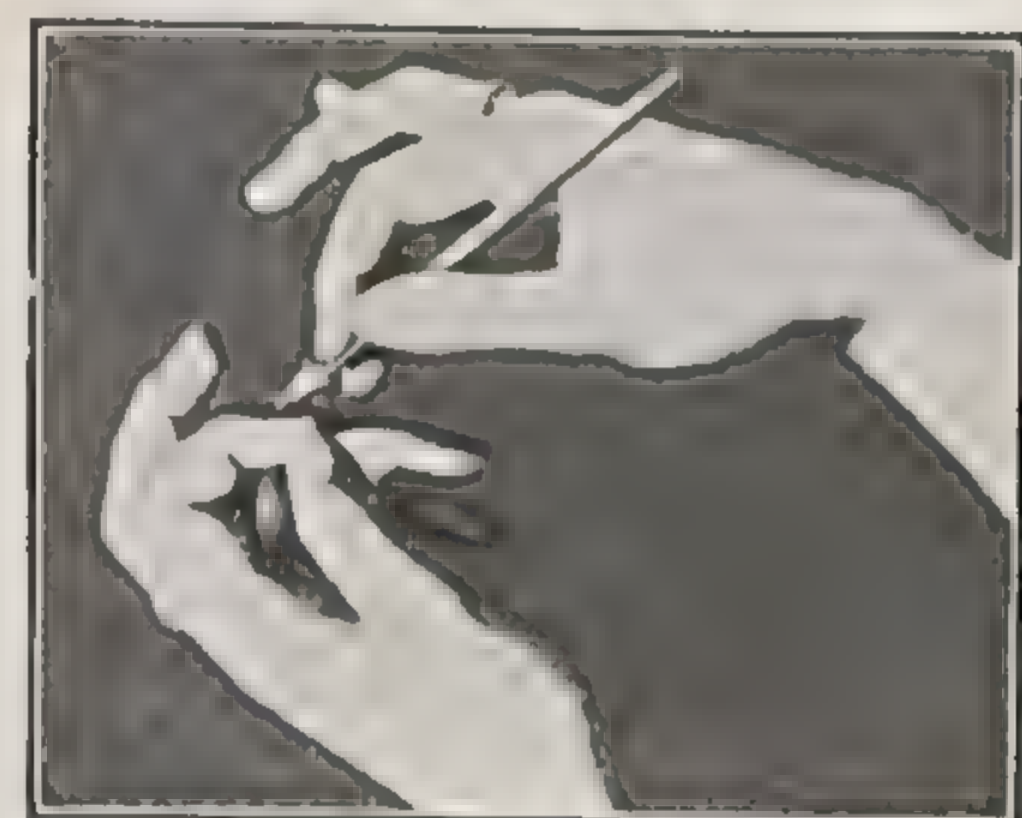
to find how charming one Cutex manicure makes your hands. You will be amazed, too, to discover how much it adds to your poise, your ease of manner, to have beautiful nails.

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For twenty cents you can give yourself six or more of the most perfect manicures you have ever had—can make your nails lovelier than you have ever before seen them. Mail the coupon and two dimes today. After your first Cutex manicure you will realize how easy it is to add this new charm, how astonishingly it increases your general attractiveness.

Address Northam Warren, Dept. 309, 114 West 17th Street, New York City.

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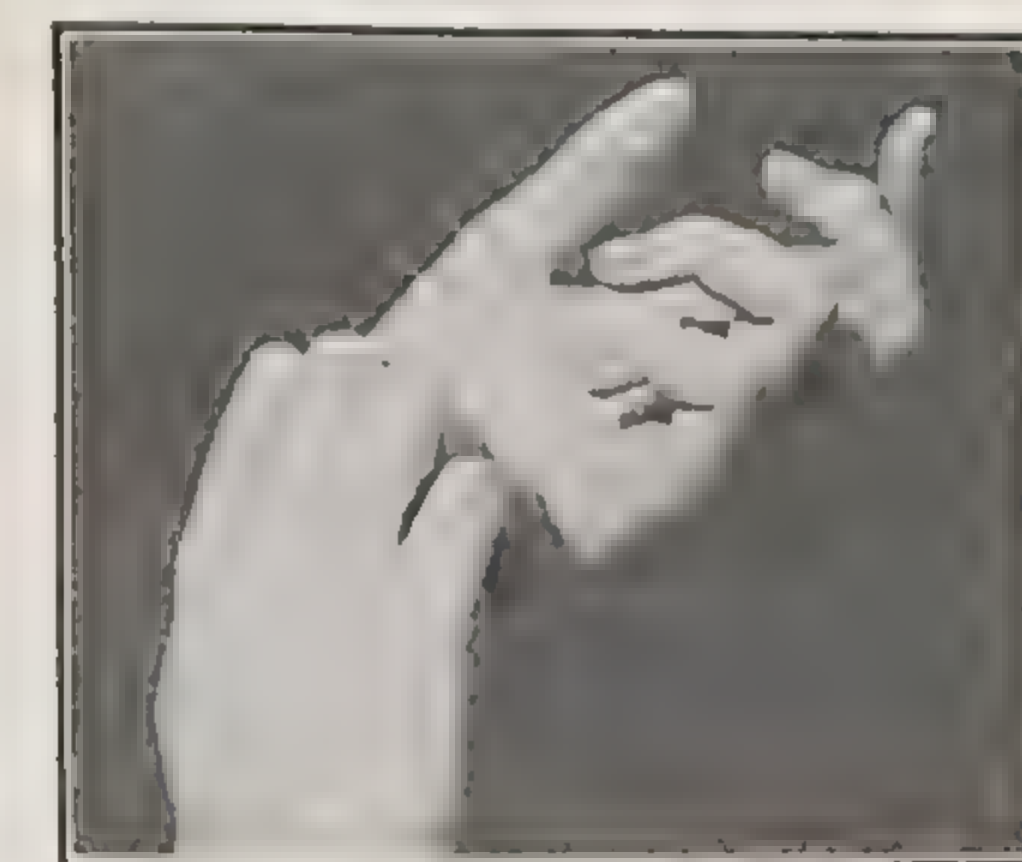
### REMOVE OVERGROWN CUTICLE

Gently work around each nail base pushing back the cuticle with an orange stick wrapped with a bit of cotton and moistened with Cutex. Wash the hands, pushing back the cuticle as you dry.



### NOW WHITEN THE NAIL TIPS

Apply a little Cutex Nail White directly from the tube underneath each nail. Spread evenly and remove any surplus Nail White with the orange stick.



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*A flower  
Translated*



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THE SILK INCOMPARABLE FOR UNIVERSAL WEAR

IN WEAVE AND  
HUE *as* FAULTLESS  
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A SUPERB SILK  
FOR SMART STREET  
OR DISTINCTIVE  
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*Silk Manufacturers*  
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*New York*



*Frock No. Q4920. Somewhat suggestive of the piquant French petal gown is a taffeta tea frock on lines exceptionally flattering to a young girl. Sizes, 16, 18, and 20 years*



*Waist No. Q4760. Skirt No. Q4761. A delightful opportunity for contrasting materials is offered in a gown with a chemise blouse of dark blue and silver brocade and a tucked crêpe skirt*

TO THOSE ACTIVITIES WHICH INTEREST EAGER  
GIRLHOOD FROM MORNING UNTIL NIGHT, THE  
PROPER FROCK WILL ADD MUCH PLEASURE



*Frock No. Q4654. Simulated waistcoat and three-tiered apron skirt enhance the attractions of a frock for the tea-hour or the informal dinner. Sizes, 16, 18, and 20 years*



*Frock No. Q4919. A tailored model after the fashion of the much-favoured coat-frock is suitable for street wear. Serge or wool jersey would answer the purpose admirably*



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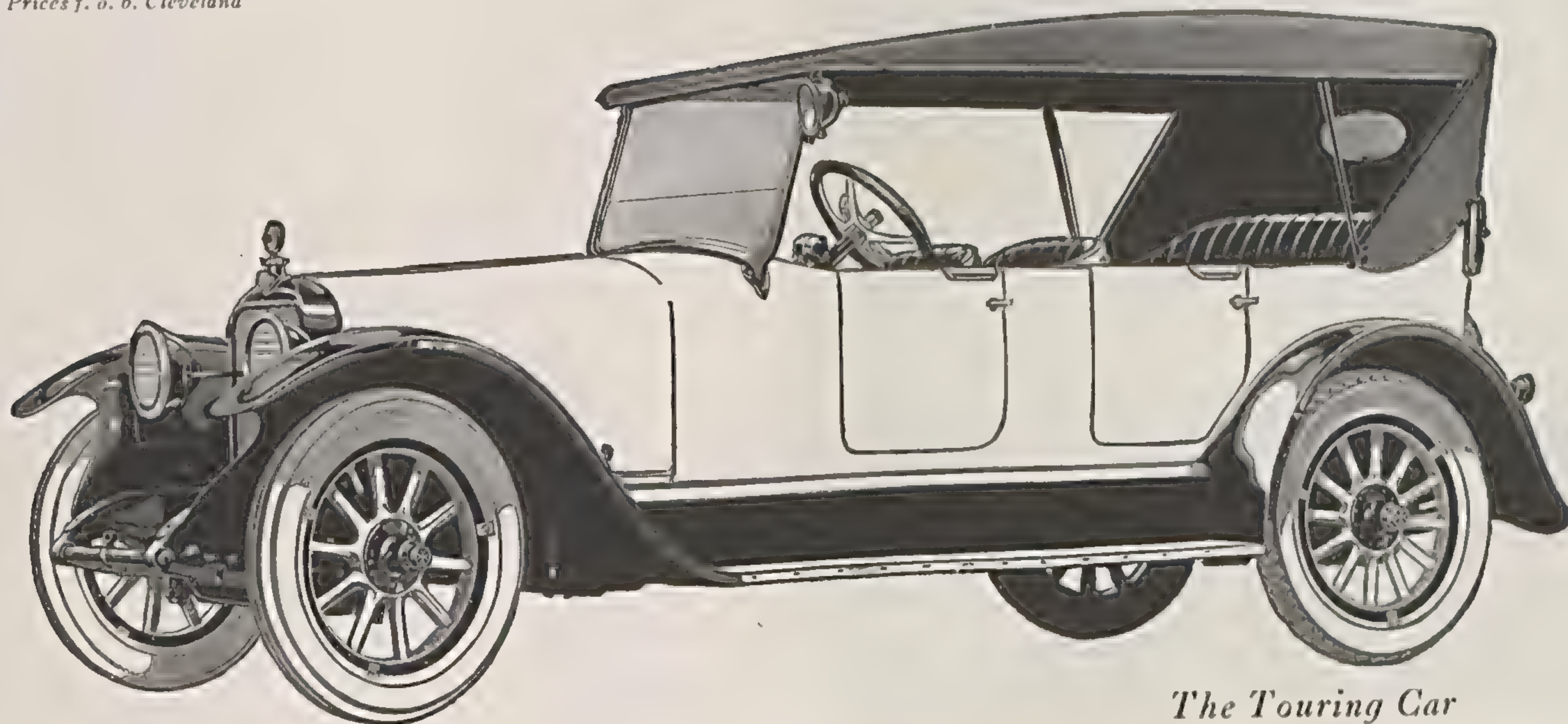
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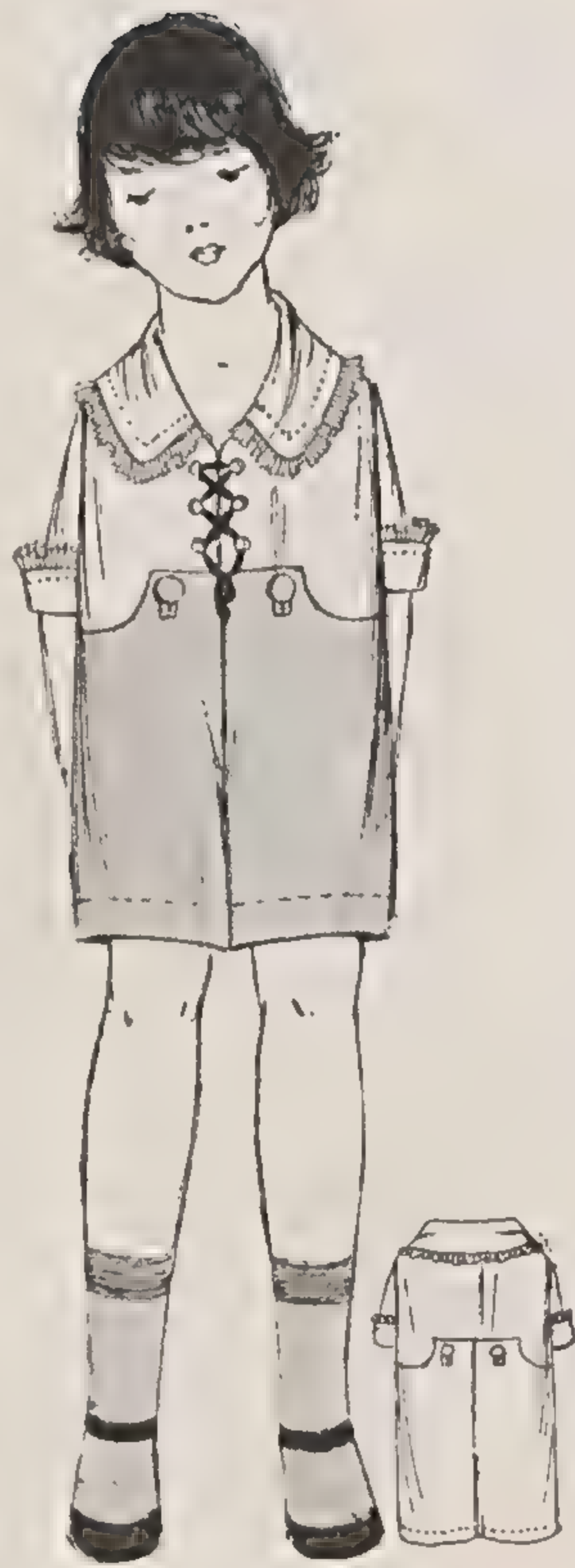
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MILLS-BELFAST, IRELAND



Suit No. Q4865. A wise little suit with a laced blouse and buttoned trousers knows how to combine contrasting materials. In 2, 4, and 6 year sizes. Price, 50 cents



Suit No. Q4827. It's really cut in one piece like rompers, but, with the aid of a belt, looks just like a two-piece suit. In 2, 4, and 6-year sizes. Price, 50 cents

ON WITH THE FROLIC, SAY THESE COMFORT-  
ABLE SMOCKS AND ROMPERS, AS WELL AS  
THE SMALL CHILD, LET PLAY BE UNCONFINED



Suit No. Q4867. A kimono-cut blouse which may, if it likes, combine different colours effectively, agrees with straight trousers to make a play suit. In 2, 4, and 6 year sizes. Price, 50 cents



Suit No. Q4352. Deep pockets are a profound attraction to the small girl or boy, while the slip-on play smock and the trousers are very easy to put on. In 2, 4, and 6 year sizes. Price, 50 cents





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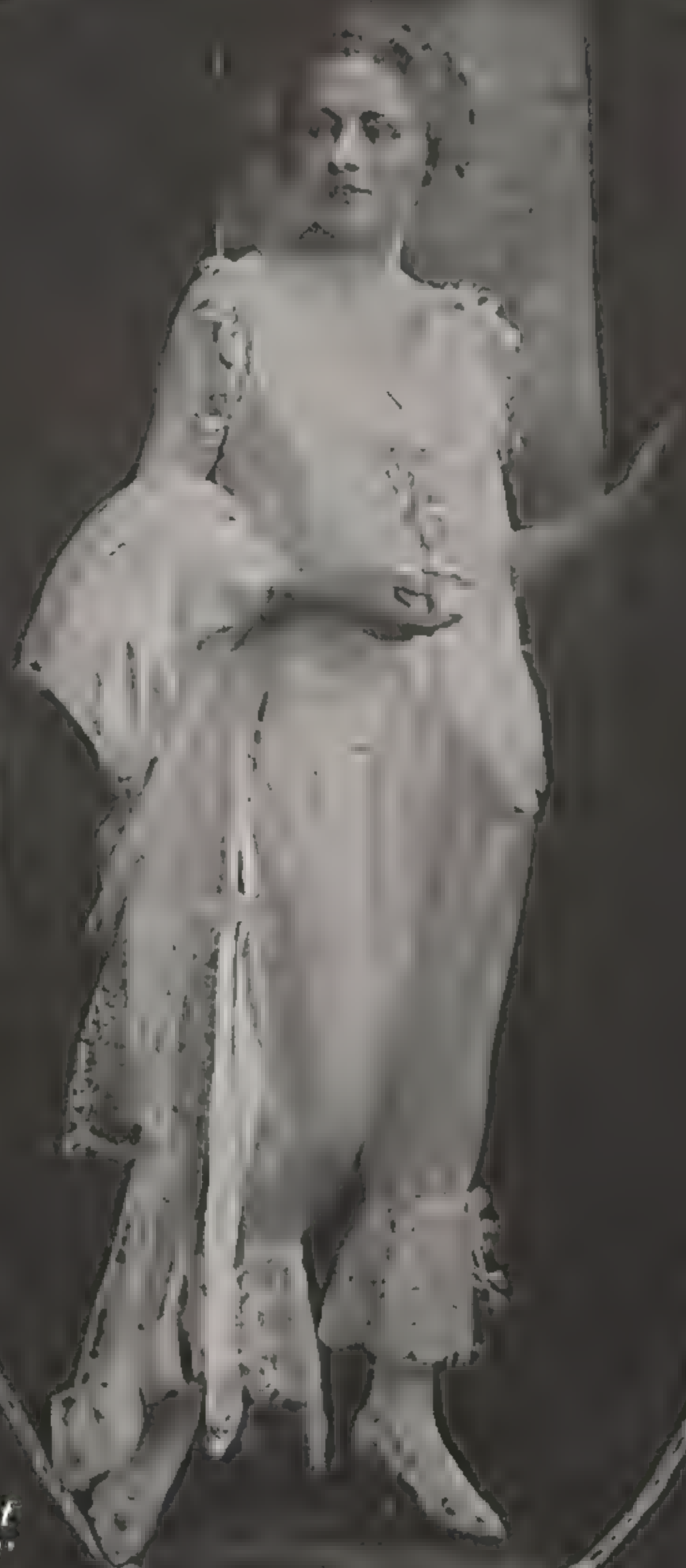
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Lady Fair Ribbon.

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tells how to make useful ribbon novelties.



Coat No. Q4870. This coat of many buttons adjusts the fulness at its hips with crossed belts. It may be had in sizes 8 to 14 years

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GO SMARTLY FORTH TO MEET ALL  
THE FUTURE EXIGENCIES OF AUTUMN DAYS



Cape No. Q4825. This little cape may be made in two quite different styles. It requires  $2\frac{1}{4}$  yards of 54-inch material in the 10-year size, but may also be had in sizes 4 to 14 years

Coat No. Q4928. The fulness at the shoulders of this coat is adjusted by plaits. The kimono sleeves and the full back of the coat suggests the favoured dolman; sizes, 8 to 14 years



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The lock-leather chain lends grace and strength, and by cleverly balancing the Tie Rack insures stability.

The rich, brown leather and becoming colors of either design harmonize most agreeably with the various shades of neckwear. Lends charm to the most select and exclusive homes—the admiration of all who see it. If in doubt as to a gift that will PLEASE give a SUNTAN LEATHER TIE RACK. Buy the both.

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The Suntan Shop radiates the "local color" of Southern California



Coat No. Q4868. A slim coat obtains width at the hips by striped pockets. It may be had in sizes from 6 to 12 years



Coat No. Q4871. In various materials, this full-skirted coat with the smart collar is successful; sizes, 8 to 14 years



Coat No. Q4382. Simplicity distinguishes this small coat with smartness as an asset; sizes, 4 to 10 years



Coat No. Q4869. Very becoming to the child between 2 and 6 is smocking. This coat has also the sides and belt cut in one piece



Coat No. Q4129. A serviceable top-coat for a child from 2 to 8 years has a convertible collar; 1 3/4 yards of 54-inch material

LARGE SMARTNESS

IN SMALL COATS

AUTUMN WRAPS

OF NEW DESIGN





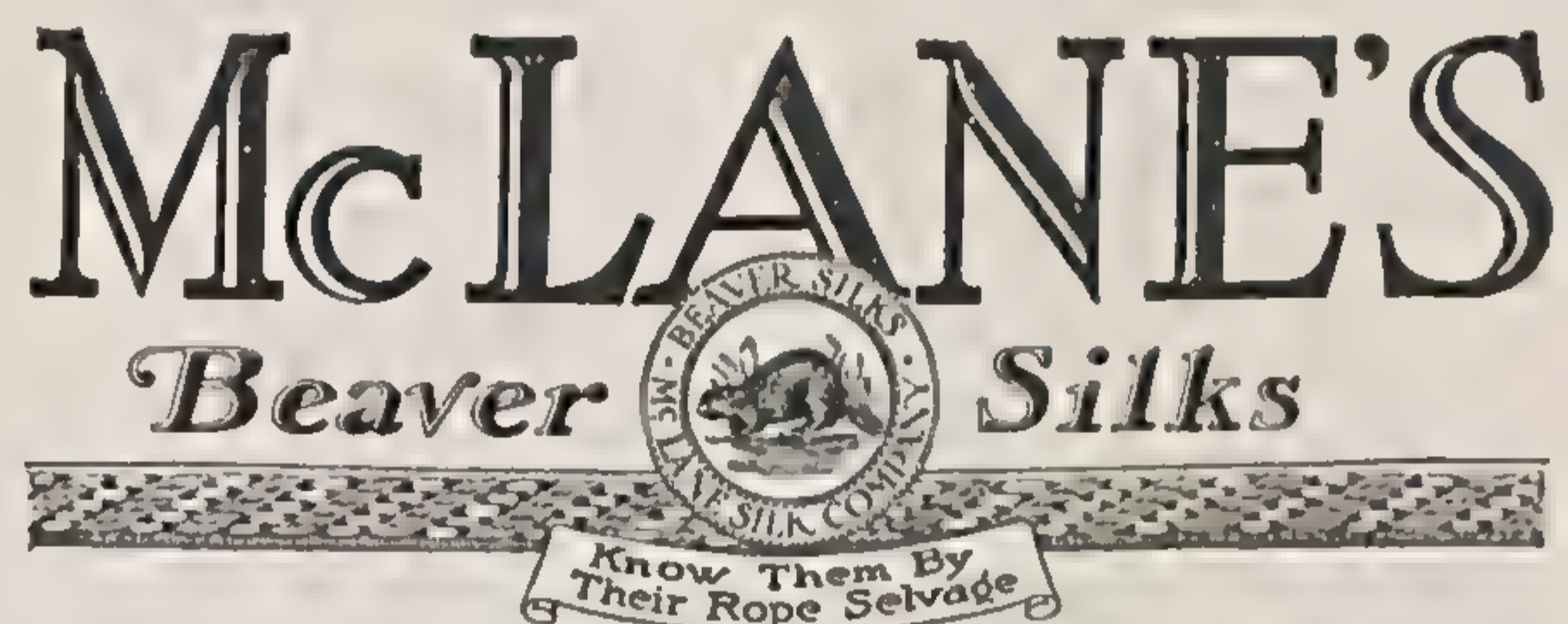
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I'm Harmony—the snap fastener with the *forget-me-not shape*. If there were more room here I'd tell you all about my salient features—but after all, the best way to find out why I dispel dressing discords is to try me.

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Snap Fasteners and your Premium Book.  
Sign .....  
My dealer is.....



(Left) Suit No. Q4864. The impressiveness of a double-breasted blouse and straight trousers belong to a suit for a boy between 2 and 6 years



(Right) Suit No. Q4863. A ruffled blouse to which small trousers are securely buttoned makes an attractive suit for a boy. Sizes, 2 to 6 years



Rompers No. Q4356. A wee pair of smocked rompers that open comfortably at the sides and back are the best play clothes for a small boy or girl between 1 and 2 years and require but  $1\frac{3}{8}$  yards of material



Suit No. Q4353. Two different materials and two different colours may combine to make this smart little suit which requires  $2\frac{1}{8}$  yards of material. Sizes, 2 to 6 years



Suit No. Q4355. The trousers of this suit are cut like overalls and may play about with any number of blouses. The waist is included in the pattern. Sizes, 2 to 6 years

SUITS THAT ARE  
BELOVED COM-  
PANIONS IN PLAY





*The woman who makes the fashions for others, as distinguished from the woman who takes her fashions from others, wears "Standware" Jersey Cloth of Pure, Fluffy, Long-Staple Worsted Yarns.*

*When you stipulate "Standware", you discriminate between the best-Pure Worsted and the rest-poor wool. The Standard is-*



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The word "Goetz" woven in white in the selvage is a mark of quality. Blouses, frocks, sport costumes and evening gowns of Goetz All Silk Satin are distinctive—smart and becoming costumes for both formal and informal affairs.

You'll like the soft, lustrous finish and graceful drape of Goetz All Silk Satin and best of all, you'll like its exceptional wearing qualities. Insist upon Goetz All Silk Satin for linings, too!

**GOETZ**  
All Silk Satin

Goetz Silk Mfg. Co., New York

\*"Gets"



Suit No. Q4862. A slip-on Russian blouse slashed at the neck and belted loosely over the short trousers is well adapted to the energies of a small boy. Sizes, 2 to 6 years

SUITS THAT WERE BORN TO PLAY THE

MOST ENERGETIC RÔLES IN THE SMALL


PERSON'S BRIGHT EVERY-DAY EXISTENCE



Rompers No. Q4866. Either for boys or for girls between one and four years, these rompers are suitable. They button in back and lace at the neck in front

Suit No. Q4749. Made to slip on easily over restless heads and smocked and belted smartly, this suit requires 2 yards of material. Sizes, 2 to 6 years



An illustration of three women wearing patterned bathrobes. Two women are on the left, looking towards the right. The woman on the far right is facing forward, gesturing with her hand. The bathrobes have a wide collar, a belt with tassels, and a pocket. The background features a large, ornate, arched frame.

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*Afternoon frock by Hickson  
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proof of the classic  
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NEW YORK



*Frock No. Q4362. A simple  
afternoon frock cut with a con-  
venient minimum of seams  
and pieces finds its personality  
in the curved blouse edges.  
Sizes, 8 to 14 years*



*Frock No. Q4015. Pockets  
are achieved after a new man-  
ner in this afternoon frock  
which somewhat suggests the  
coat-frock for an elder sister.  
Sizes, 8 to 14 years*

THE SMALL SCHOOLGIRL NEEDS SIMPLE ONE-PIECE

FROCKS FOR MORNING AND AFTERNOON WEAR AND

THEN SOMETHING SHEER AND DAINTY FOR PARTIES



*Frock No. Q4364. An after-  
noon frock that is cut in but  
two pieces adjusts its fulness  
by a becoming tied-in-the-back  
sash. Sizes, 6 to 14 years; 50  
cents; 16 years, \$1*



*Frock No. Q4881. An organ-  
die or Georgette crêpe party  
frock of unusual grace and  
charm gains its distinctive note  
from the fichu and high waist.  
Sizes, 6 to 14 years*





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PARIS itself can give you nothing smarter, nothing more exquisitely hand-made than a De Marinis Hat—for every De Marinis Hat is either a French importation or a copy of a Paris chapeau adapted to American individuality.

The better shops everywhere are now displaying De Marinis Hats for early Autumn. Be sure to see the charming assortment before purchasing your fall hats.

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Middies—Dresses—Bloomers—Skirts

THE style and good looks so characteristic of Jack Tar Togs are built into each garment with careful attention to details of workmanship. Ample measurements, double-stitched seams, quality trimmings, and fast colors, added to sturdy materials, assure long wear and satisfaction.

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The  
Label



of  
Honor

THE STROUSE-BAER CO.  
BALTIMORE, MD.



Frock No. Q4883. This frock has its sash cut in one with the broad front panel, and smocking adjusts the fulness where it meets the yoke. Sizes, 4 to 10 years



Frock No. Q4877. A slip-on frock with a quaintly curved collar has many clusters of tiny tucks and a new line of trimming stitches. Sizes, 2 to 6 years

A TRIO OF SMALL FROCKS FOR A SMALL GIRL

AND A QUAIN SMOCK THAT LITTLE BOYS

MAY WEAR, AS WELL, WITH EQUAL PROPRIETY



Smock No. Q4743. The small boy or girl may wear this version of an English carter's smock; bloomers included in pattern. Sizes, 2 to 8 years

Frock No. Q4619. Even the round collar buttons in the back to match the many buttons; bloomers included in the pattern. Sizes, 6 to 12 years





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A Satin that never  
wears rough

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141 Halsey St.



Frock No. Q4876. A suggestion for an attractive combination of colours or materials is offered in this graceful model. Sizes, 6 to 12 years



Frock No. Q4879. A broad front panel is cut in one piece with the sash, and colour is added by embroidery done in colours. Sizes, 4 to 10 years

YOUNG WAYS

SHORT LINES

TO BE SMART

OF MUCH GRACE



Frock No. Q4873. A very high-waisted skirt is held up by shoulder straps. The skirt may be worn with other guimpes. Sizes, 6 to 12 years



Frock No. Q4875. The quaint Victorian fichu which buttons to the long sash in front suggests such demure materials as challis, print, or dotted Swiss. Sizes, 4 to 10 years

Frock No. Q4874. A kimono-cut afternoon gown is well satisfied to appear in batiste, dimity, or crêpe and adjusts its fulness under the broad box-plaits. Sizes, 4 to 10 years





"MY HAIR is twice as attractive now that I dare arrange it fluffily without fear of its looking untidy. I do it as becomingly as possible in the morning, slip over it a Fashionette and there it is—pretty all day long."

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White or Grey—25c each

Colonial Quality  
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Send for the Colonial Quality  
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ized "National Needs"



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Sunset is fast because the color is boiled in to stay—no other way to make color fast. The small cake is highly concentrated and has great dyeing strength. That is why Sunset costs a little more.

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**NORTH AMERICAN DYE CORPORATION**

Dept. V Mount Vernon, N. Y.

Sales Representatives for U. S. and Canada

**HAROLD F. RITCHIE & CO., Inc.**

New York and Toronto



*Frock No. Q4878. This small gown has many points of interest, such as, for instance, the high waist-line and the deep hip pockets cut in one with the yoke. Sizes, 4 to 8 years*

**JAUNTY LITTLE FROCKS THAT AC-**

**COMPLISH SMARTNESS WITH THE**

**GREATEST POSSIBLE SIMPLICITY**



*Frock No. Q4880. A slip-on frock with two panels, kimono cut, and dainty tucked collar is charming for afternoon. Sizes, 8 to 14 years*

*Frock No. Q4872. Simplicity closely involves charm in this dress worn over bloomers which are included in the pattern. Sizes, 4 to 10 years*





The importation of True Irish Linen has been resumed and supplies of this incomparable fabric are again available.

Owing to increasing labor and raw material costs, Linen prices cannot be reduced. Irish Linens now being offered in the best retail shops represent the highest values for the prices asked.

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*Frock No. Q4860. The virtue of simplicity belongs to these rompers which open at the centre back and require only  $1\frac{3}{8}$  yards of 36-inch fabric. In 1, 2, and 4-year sizes. Price, 50 cents. Frocks No. Q4861. The advantage of a smock play frock, with yoke and sleeves cut in one piece, is that it slips on easily over the head. In 2, 4, and 6-year sizes. Price, 50 cents*

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ROMPERS AND SMOCKS ARE EQUALLY ESSENTIAL



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# Miss Manhattan Coats and Suits

## Youthful New York Styles

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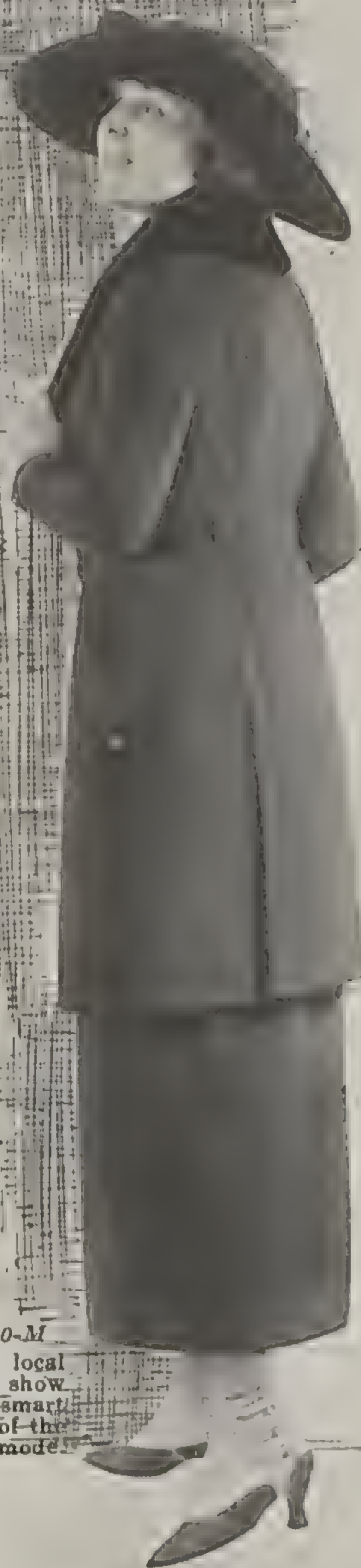
*Miss Manhattan*  
NEW YORK



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This youthful-seeming, practical coat is one you'll want to try on at your local dealer's.



**No. 1051-M**  
Here's a suit that makes itself perfectly at home in every well-dressed woman's wardrobe. Notice the new blouse back and embroidery.



**No. 1110-M**  
Ask your local dealer to show you this smart example of the tailored mode.



**No. 1602-M**  
So much smartness and swing makes it a great temptation to "turn one's back" in this coat.

WHILE Jack Frost slept through the long summer days my staff of skilled designers worked busily. Now, with the first Autumn crispness, they have ready for you the snug warmth of tailored suits and deep collared coats—all inspired by the newest whispers of fashion.

I have styles for every one of you—ultra-youthful, becoming, smart—made of good materials with the fine workmanship you always expect in Miss Manhattan garments.

In my Miss Manhattan Fashion Book I have pictured photographically some of my favorites for Fall and Winter. Probably your dealer is one of my exclusive representatives. If not, write for my Fashion Book, and I will see that you are supplied.

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New York

*Miss Manhattan*



# Keith Sailors



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An indication  
of style, quality  
and workmanship



C 58



C 59

**EDSON KEITH & COMPANY**  
CHICAGO PARIS  
NEW YORK



Mattie Edwards Hewitt

*An unusual table decoration is composed of four green bronze figurines mounted on white marble. They represent the four seasons and are gathered charmingly about an old Italian majolica urn, beautiful alone or full of flowers; from Gorham*

## FOR THE HOSTESS

THE following recipes present favourite fruits and nuts in new ways and to decided advantage, and, as every one knows, there is nothing half so satisfactory in summer as a dish with fruit as chief ingredient.

### PEACHES BAVAROISE

After being peeled, six or eight large peaches are cut in half and the stones removed. They are cooked carefully in vanilla syrup, and after they are tender, they are placed on a wire sieve to drain. One-fourth pint of boiled milk and two well-beaten egg yolks are then added to the syrup and the mixture returned to the fire long enough to slightly bind the eggs, then poured into a bowl into which have been strained four leaves of gelatine which have been dissolved in cold water with two tablespoonsful of sugar; when cold, one-half pint of whipped cream, two slices of diced preserved pineapple, and a handful of ripe cherries cut in half and flavoured with a tablespoonful of maraschino are added. The mixture is then poured into a deep dish lined with the peaches and placed on ice to cool.

### BAVAROIS AU CAFÉ

Eight egg yolks and half a pound of sugar are mixed well and diluted with a liquid made with four ounces of coffee and a pint and a half of boiling milk. This combination is stirred over the fire until thick. An ounce of dissolved gelatine is then added and the mixture stirred thoroughly and strained through a fine sieve. It is placed on ice, where it is stirred steadily until it begins to congeal. At that point, a pint and a half of whipped cream is added.

### APRICOT ICE-CREAM

Enough ripe apricots to make a pint are rubbed through a sieve with ten bruised apricot almonds. A pound of powdered sugar is added and a quart of raw cream. This is poured into a freezer and frozen. After it is frozen, it is packed in a mould and imbedded in salt and chopped ice for two hours.

### STRAWBERRY MOUSSE

Twelve yolks of eggs, two whites of eggs, four ounces of sugar, a quarter of a pint of the pulp of fresh strawberries, and one teaspoonful of vanilla are whipped over boiling water until

warm. This is then taken off the fire and the whipping continued until the mixture is cold and thick. To it is added half a pint of slightly sweetened whipped cream, and the whole is then poured into a fancy mould and placed in a vacuum freezer for three and a half to four hours.

### BLACK CURRANT CREAM-ICE

For this delicious frozen cream, one pound of ripe currants, six ounces of sugar, half a pint of water, and the strained juice and peel of two lemons are put in a pan and brought to a boil. This is then removed from the fire and strained and cooled. To this syrup is added a pint of sweetened cream, and the mixture is partly frozen before half a pint of whipped cream is added and the freezing finished. It should be served in long-stemmed sherbet glasses, and it is a decorative dessert.

### BAVAROIS GLACÉ AU MARASQUIN

An ounce of crystallized gelatine dissolved in water is mixed with half a pint of thick cold syrup and a glass of maraschino. This preparation is stirred until it thickens, when an equal quantity of well-whipped cream, sweetened and flavoured with vanilla, is added. It is poured into a mould, covered with a sheet of paper, sealed, and packed in salt and chopped ice for an hour. When ready to serve, the mould is dipped in tepid water and turned out on a cold dish.

The syrup mentioned in this recipe and others that follow is made by adding three pints of water to a pound and a half of sugar and reducing the mixture one half by boiling. This syrup should be strained before it is used.

### CHERRY ICE

Enough cherries to make a pint and a half of juice are pitted and rubbed through a sieve. A pint and a half of thick syrup is added, and the mixture is then put into a freezer and frozen the usual way in ice and salt.

### CURRANT ICE

Two pounds of ripe red currants and half a pound of raspberries are rubbed to a pulp and put through a fine hair sieve. A pint and a half of thick syrup is added, and the mixture is frozen in the usual manner.

(Continued on page 118)





## The Enticing Charm of Youth

To those young women who love the daintiness of beautiful attire, who recognize the potent influence conveyed by grace of person and refined elegance of dress—"The House of Youth" has a special and vital message.

### "The House of Youth" Suits

are youth-inspired creations, becoming alike to the young in years and the young in heart. Exquisitely made from the choicest materials, superbly tailored, or enriched by luxurious furs, they realize the long-sought ideal of the most discriminating young women of America.

*You owe it to yourself to see "The House of Youth" models before you select your autumn suit or coat.*

Ask your dealer to show you the tailored coats and suits bearing the original and distinguishing label of "The House of Youth Makers."



S.L.

# Schulman & Hauptman

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THIS MODEL ILLUSTRATES  
THE MANGONE TAILLEUR DE LUXE  
FOR EARLY AUTUMN



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Models*

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OF OVER ONE HUNDRED CITIES  
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If you do not find Mangone Models at the shop you  
prefer, write for information to Mangone, New York

# FOR THE HOSTESS

(Continued from page 116)

## LEMON ICE

A quart of syrup is prepared to make this water-ice. When it is cool, the rind of three lemons, a third of a pint of lemon-juice, a little vanilla, and enough water to make the syrup slightly thinner is added, and the whole is allowed to stand for an hour. It is then strained and frozen in the usual way with ice and salt.

## NUTS AS FLAVOURING

The value of nuts as a flavouring for ice-cream and desserts is something that has not been sufficiently appreciated, and yet they add a distinctive note to almost any dessert and fill the demand for something different.

The chestnut, which, because of the blight on the trees, seemed to have disappeared from view in the last few years, is again putting in a welcome appearance. As a foundation for desserts of various kinds, its value is well known. Chestnut timbale à la vanille is a particularly delightful dessert which makes use of chestnuts.

## CHESTNUT TIMBALE À LA VANILLE

Enough chestnuts to make a pint of purée are peeled and cooked in milk until soft. They are then strained and mixed with an ounce and a half of melted gelatine and a pint of syrup and poured into an entremet mould which has previously been lined with a preparation of nearly congealed bavarois au chocolat. This is made with four ounces of chocolate dissolved with eight ounces of sugar and eight egg yolks diluted with milk and stirred together over the fire until thick. An ounce and a half of melted gelatine is then added, and, when the mixture begins to congeal, a quart of well-whipped cream is beaten in and the whole placed into a mould and packed in ice. It should be left in ice until it is firm.

## CHESTNUT ICE-CREAM

Eighteen large roasted chestnuts, peeled and boiled in a syrup made with half a pound of sugar are the foundation of another delicious confection. When they are cooked, they are pounded to a pulp and mixed with sixteen egg yolks, the syrup, a pint of milk, and twelve ounces of powdered sugar. The preparation is then stirred over a stove until it thickens, when it is strained and added to a quart of raw cream and then frozen.

## FILBERT ICE-CREAM

Four ounces of finely chopped blanched filberts and four ounces of powdered sugar are stirred over the fire until brown, and, when cool, they are pounded into a fine powder which makes an excellent flavouring for ice-cream. This cream should be made with a quart of boiled cream flavoured with vanilla and the powdered filberts which have been mixed with ten egg yolks and six ounces of sugar. The mixture is stirred over the fire until the cream thickens, and it is then strained through a very fine sieve and frozen in the ordinary way.

## PISTACHIO ICE-CREAM

Pistachio-nuts may be purchased in practically all the up-to-date grocer's shops and, when properly prepared, make a far better flavouring for desserts than the usual extracts that are sold. Five ounces of pistachio-nuts and a half pound of almonds, pounded fine, are used in flavouring pistachio

ice-cream. The powdered nuts are mixed with half a pint of cream and a teaspoonful of orange-flower water and are added to a cream made with sixteen egg yolks, twenty ounces of sugar, a quart of cream, and a quart of milk previously stirred over a fire until thick. After the nuts have been added, the mixture is again returned to the stove to thicken and then strained and frozen in the usual manner.

## ALMOND CUSTARD

A dainty lunch dessert, and one that is certain to prove a success on almost any occasion, is made by adding three ounces of finely powdered blanched almonds and three bitter almonds to a rich cream custard that is made with eight egg yolks, three ounces of sugar, a teaspoonful of orange-flower water, and eight custard cups of boiling cream. The mixture should be strained through a cloth and put into custard cups that are placed in a sautoir with boiling water to half their height and cooked slowly for twenty minutes. When cool, they may be served with a plate of browned almonds and are sure to be well liked.

## ALMOND ICE-CREAM

For formal occasions, a pyramid of ice-cream flavoured with almonds forms an attractive novelty. Six ounces of blanched almonds, pounded fine and moistened with a glass of cream, are added to vanilla cream that is made with a quart of cream, sixteen egg yolks, twenty ounces of sugar, a quart of milk, and vanilla flavouring. This preparation is stirred over the fire until it thickens. It is then poured into the freezer. When partially frozen, the cream is taken from the freezer and packed into a pyramid mould which is left in salted ice for two hours.

## A HOT-WEATHER LUNCH

This French lunch menu offers suggestions for warm days in August.

Pasteque  
Salade à la Reine  
Sandwiches à la Greville  
Sorbet à la Metropole  
Chocolat Glacé  
Café Royal

Watermelon cut in thin slices and served with sugar and powdered ginger is called pasteque.

## SALADE À LA REINE

This is made of shredded lettuce with rings of cucumber and hard-boiled whites of eggs and tartare sauce, garnished with yolks of eggs and little heaps of chopped cold ham or tongue.

## SANDWICHES À LA GREVILLE


Brown bread and butter cut into finger sandwiches and each one filled half with cream cheese and half with chopped canned pimientos makes a delicious sandwich.

## SORBET À LA METROPOLE

Orange ice with whipped whites of eggs and cream, each dish garnished with shreds of orange-peel and ripe cherries is delicious to taste and tempting to the palate.

Iced coffee, served in tall glasses with a spoonful of whipped cream on top, becomes café royal. Sponge-cake cut in small shapes and coated with chocolate icing makes a delectable ending to this menu for a summer lunch.





*Fashion draws her  
inspiration from*

## **RAINBOW RIBBONS**

**A**N avalanche of exquisite, shimmering ribbons from sinuous lingerie to dignified sash width, in every conceivable color under the sun; in gleaming satin, dull moire, patterned brocade, grosgrain, taffeta. In fact, Rainbow Ribbons of all materials, either plain or novelty, are tied so closely to Fashion that she can not express a whim but that ribbon is called upon to assist her.

¶ From the first garment one dons, to the last, there is fashioned an appropriate Pelgram & Meyer Rainbow Ribbon.

¶ When in doubt how to trim or of what to make the finishing touch, use Rainbow Ribbon. You will never hesitate about the kind once you have seen the exhibition of Rainbow Ribbons at any prominent store throughout the United States.

Write for our booklet, "Rainbow Ribbon Gifts"

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# Goodwin Corsets

Woman's newer mode of life with its greater activity, requires the sustaining influence of a corset which preserves grace and promotes health.

The Goodwin Corset in its softly tailored models—designed to the requirements of every age and every phase of life—is the perfect product of combined art and science in corsetry.





# PALMOLIVE

## *Back to the Home of Olives*

Palmolive Soap comes from the Orient and now goes back—a pilgrim returning to its native land. It travels in the kit of all who journey Eastward—the perfected combination of the Palm and Olive Oils so highly prized by ancient users.

For the smooth, creamy, profuse lather which today assures refreshing comfort wherever the user goes, owes its efficiency to the famous natural cleansing agents discovered 3,000 years ago by Ancient Egypt.

Palmolive is sold by leading dealers and supplied by popular hotels in guest-room size. It has followed the flag to every part of the world where American soldiers, sailors, and Nurses have been on duty.

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Milwaukee, U. S. A.

THE PALMOLIVE CO. OF CANADA, LIMITED  
Toronto, Ont.

Palmolive in guest size is used by famous hotels; for instance, the Linard group have arranged to furnish Palmolive to guests. This group includes the following hotels, known from coast to coast: the Palace and Fairmont at San Francisco; the Alexander at Los Angeles; the Maryland, Huntington and Green at Pasadena; the Belvedere at Santa Barbara and the partial new Ambassador at Atlantic City.







## THE ESTEY RESIDENCE ORGAN

**M**USIC is essential to any home which aims at the full richness of life, of culture, of enjoyment. The pipe organ is music carried a little further—a greater instrument—a more wonderful possession.

It is the Estey Organ that has made all this possible. It is built for the home

—for any home—cleverly adapting itself to the size of the room or to the space available for its pipes—becoming at once an unusual source of pleasure and an ornament of distinction. The Estey mechanical player makes its harmonies available to all without interfering with its playing by the human organist.

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*Queen Make*

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MAIDS' AND NURSES' UNIFORMS



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No. 224

No. 741—A chic Maid's Dress of very fine Silk-Mixture Poplin. Has collar and cuffs of fine organdie, attractively trimmed with two white folds. All seams reinforced and hems generously wide. Also No. 224—A charming House Dress of fine quality plaid gingham, with white pique collar and pockets smartly trimmed with pique folds. The wide belt and turn back self cuffs add a clever touch. Skirt is cut full, seams are bound, and the tailoring is exceptional.

FLATO

**W**OMEN of taste naturally desire their Maids to be attractively and becomingly clad. QUEEN MAKE Maids' and Nurses' Uniforms are smartly and appropriately designed. Carefully and serviceably made, they are very durable and not at all expensive.

QUEEN MAKE materials are excellent. Many of the new patterns are designed and woven solely for us. Hems are cut full to allow for shrinkage and necessary alterations. The workmanship is as thoughtful as that of a tailored dress.

QUEEN MAKE also presents an interesting showing of informal House Frocks for Milady herself. Thoroughly comfortable, they have a chic appearance which puts Madame at her ease should unexpected callers arrive.

Priced from \$3.00 up to \$18.50 according to style and materials.

The QUEEN MAKE Label is your assurance of Absolute Satisfaction. Ask to see it at Shops that take pride in the Best.

If QUEEN MAKE is not sold near you, send us your favorite dealer's name. We'll tell you where to find QUEEN MAKE in your vicinity.

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Sole Manufacturers of QUEEN MAKE  
29th Street at Madison Avenue  
DEPT. V NEW YORK CITY



# McCutcheon's Fall and Winter Catalogue is ready



Thirty-two pages of the very best values to be found at "The Linen Store," selected with care from our comprehensive stocks.



The McCutcheon illustrated Fall and Winter Catalogue will delight the hearts of shoppers.

There are eight pages of Pure Linen Handkerchiefs.

There are six pages of attractive, moderate-priced Table Linens, including McCutcheon Damask Linens and beautiful Fancy Linens.

There are three pages of Household Linens of well-known McCutcheon quality at outstanding, moderate prices.

Then there are pages of new Neckwear, Sweaters, Lingerie, Negligees, Knit Underwear, Corsets, Hosiery and Children's Underwear, Dresses and Suits.

And, finally, a page of selected Haberdashery for men of discriminating tastes.

Send for this new catalogue and let it solve your shopping problems. Mailed free on request.

**James McCutcheon & Co.**  
Fifth Avenue, 34th and 33rd Sts., N. Y.



The bottle holds a pink, white, or cream lotion; \$1.25. At the left is a vanity-case with powder; \$3. At the back is rouge cream; \$3.50; box of powder in the middle costs \$1. The square box also contains powder; \$1.50. In the checkered box is powder, to be had in four shades; \$5.

## ON HER DRESSING-TABLE

NOW that the specialists are able to resume their annual pilgrimages abroad, it is reassuring to learn that Paris has not forgotten how to keep woman beautiful, even though the days of that city have been so turbulent. From these renewed visits, one may expect much of value and interest. One authority who has just returned declares that nowhere else is there so much cold cream used for face cleansing as in this country, with the result that the skin of the American woman has a tendency to be greasy and to have clogged, coarse, large pores. This is due to the use of creams that are heavy and inactive, under cover of which the skin practically chokes. Consequently, the waste matter which should be eliminated through the pores remains, and the skin becomes tired and lacking in vitality.

### CLEANSING THE SKIN

Although there are, of course, creams scientifically composed of substances well suited to the natural requirements of the skin, this specialist adds a note of warning in regard to them. The uninterrupted use of cream for the purpose of cleansing the face—to the exclusion of all other means—becomes a fad and is not a logical prescription for all complexions. The hygienic treatment of the skin, according to this specialist, requires that the cleansing should be done alternately by creams and lotions, as well as soap and water, except in well-defined cases when any soap may prove inadvisable.

The application of liquids to the face has a delightfully refreshing and tonic effect which a cream is insufficient to produce. In using a cream or skin food, it is important to choose one that is blended with the proper ingredients which are known to have a healing and improving quality.

The author of these valuable hints in regard to the use of creams has prescribed for women in many places and has found by experience the importance of treating each case in an individual manner. By careful diagnosis, she is able to advise a course of treatment that serves as a preventive as well as a cure. For this purpose, there is a clever little leaflet that classifies the different types of skin with their attendant treatments, such as creams and lotions for dry skins, anti-wrinkle lotions, complexion powders, and other preparations for normal skins. Then there are special treatments for oily skins, flabby throats and faces, and in

fact, for all the ills of the complexion. From these laboratories come some delicious soaps made from herbs and almonds, for there are skins that can not be cleansed except by such methods. Especially prepared for this type of skin, these soaps cost 75 cents and \$1.25 a box. For the skin that has developed very open pores, there is a marvellous paste that cures that unsightly condition. This is to be used instead of soap and may be bought for \$1.10 and \$2.20 a jar. The dry skin is cleansed by a cleansing and massage cream that is most efficacious. This may be bought for \$1 and \$1.75 a bottle.

Freckles of the most obstinate nature respond to a special bleaching cream which is also successfully used on hands that have been rendered unsightly by these little sun blotches. This cream costs from \$1.10 to \$2.20. There is also a stronger freckle paste for very pronounced cases. It may be bought for \$1.50 and \$2.50, but should be used only under the advice of the specialist. In correcting the various blemishes to which the skin is subject, too much care can not be exerted, for unless treatments are in expert hands, they are very apt to do more harm than good in the end.

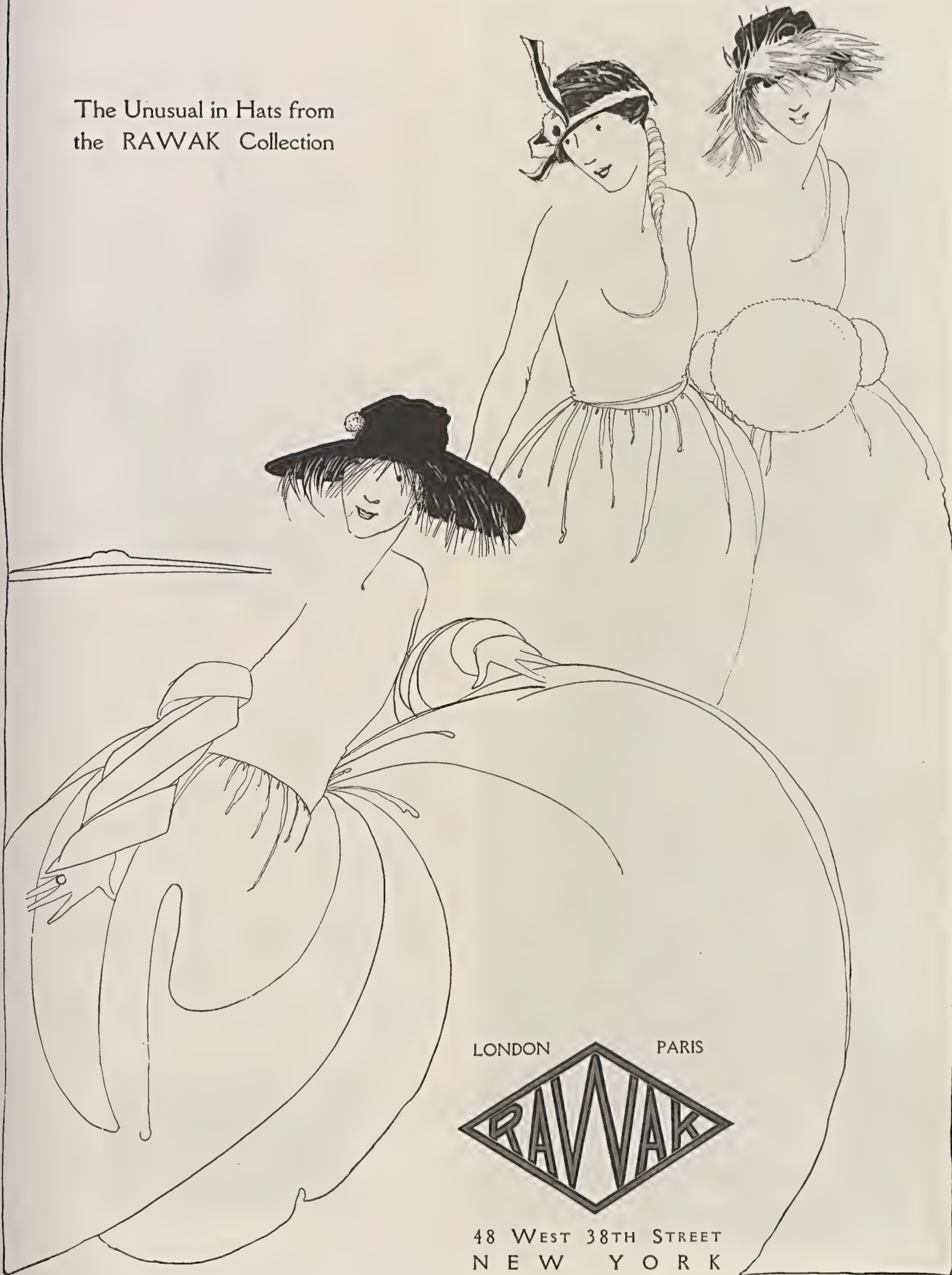
### DELIGHTFUL REMEDIES

The originator of these delightful remedies feels it her mission to evolve all sorts of treatments which may be successfully practised at home if the directions enclosed with each bottle or jar are carefully followed. By such means, for instance, one may at once combat the fine lines that so soon earn the title of "crow's-feet." There is a scientifically planned régime for the summer and one for the winter; and there are excellent remedies for restoring the contour of the face and for correcting such conditions as puffiness under the eyes or double chin. In addition, there are wonderful hints for the sportswoman. Best of all is the experience of the specialist herself, who has motored everywhere unprotected by a veil, but has found these facial treatments so adequate that her face has never yet shown a sign of being weather-beaten or sunburned.

Note — Readers of *Vogue* inquiring for names of shops where dressing-table article are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of *Vogue*.



The Unusual in Hats from  
the RAWAK Collection



LONDON

PARIS



48 WEST 38TH STREET  
NEW YORK



## S E E N i n t h e S H O P S

(Continued from page 72)

cloth with raglan sleeves and inconspicuous pockets, suggests the straight silhouette, but there is plenty of room allowed by the plaits and the fulness belted in at the sides to permit of great freedom. Self-toned buttons trim this coat which may be had in tobacco brown, smoke colour, beaver, or green blue, with self-toned silk lining. It is a coat which can be depended upon to give good service for general town or country wear.

With the advent of cool weather and autumn suits, every woman wishes to add to her wardrobe one or more coloured blouses. The problem of selecting a coloured blouse is far more difficult than that of choosing a white one. It is difficult to find a good-looking chiffon or Georgette crêpe blouse which will turn a suit into a three-piece costume, but this problem is very attractively solved by the blouse sketched at the upper left on page 69. It is fashioned in navy blue Georgette crêpe over henna Georgette crêpe in a beautiful shade that is fashionable. All the edges are finished in a looped fringe of dull round beads. A string belt with many bead balls finishes the blouse, which may be black over white or navy blue over jade. While not inexpensive, this blouse is a good investment, for, with a very simple skirt, it makes an effective and handsome afternoon costume, and, it is, of course, the appropriate complement of a smart suit. And it is generally becoming to almost every type of wearer.

## OF HATS AND BLOUSES

Sketched with this blouse is a small turban of soft roседа green kid which is very pliable and is beautifully embroidered in dull oriental colours. It is ornamented on the sides with tiny lacings of the leather. The hat is suitable for either town use or motoring and its soft colours are unusually lovely.

An inexpensive blouse of Georgette crêpe which may be had in bisque, navy blue, and black is sketched in the middle of page 72. Wool embroidery is employed as trimming for the neck, collar, and cuffs. Summer or winter, a blouse of the type of that sketched in the middle, at the top of page 72, is always useful, and the price is so reasonable that it seems only the part of prudence to order several. It is fashioned of white lawn trimmed with tiny plaitings and tucks of the material, and it is excellent for morning wear.

## THE FRESHENING BIT OF WHITE

Fashions come and go, but the bit of white about the neck and wrists always gives a touch of daintiness to the



A silver-mounted black enamel locket will hold tiny photographs; \$8.50, including war tax

costume—a detail to which many women wisely give careful consideration. To such women, the sheer collar and cuffs on page 69, of fine lawn and carefully tucked and edged with a narrow frill of Valenciennes lace, will make an instant appeal. The collar is very much longer than that of the average set and, of course, it may be turned in to any degree of narrowness desired.

For the new autumn suits, there is no more effective addition than a smart waistcoat, and this is but one of the many purposes for which the interesting batik vest sketched at the upper right on page 72 may be used. The problem of doing over an old frock, too, is sometimes cleverly solved by the introduction of such a new vest as this one. The colours are very soft and lovely. The design in orange and yellow contrasts charmingly with the soft blue-tone of the ground. This vest may be had in crêpe de Chine, lined with chiffon, or in duvetine, and in many other colour combinations.

A charming hat for the younger woman or débutante is shown in the same sketch with this vest. It is made of navy blue velvet trimmed with plaited ruchings of navy blue taffeta pinked at the edge. A choux of the taffeta, also with pinked edges, ornaments the front of the crown.

The unusual turban of navy blue velvet sketched in the middle of page 71 has a sharply turned-up brim of beige duvetine which hugs the crown. Four very unusual tan quills overlapping stand out at sharp angles across the front. This hat may also be had in other colour combinations. For the matron is shown a black satin hat at the left of the middle of page 72. Sharply turned up on both sides and trimmed with a long navy blue plume which shades into dull taupe, it is smart and becoming for the dignified woman.

## RECENT NOVELTIES

One of the most recent novelties to make its appearance in the shops is ostrich leather. This is really tanned ostrich skin which has a moderately rough surface. It is said to be very durable, so that the envelope purse, sketched at the bottom of this page, in addition to being smart, should prove very practical. It has a strap on the back and an inner clasp compartment and measures 6 x 3½ inches.

The woman who always likes to wear some bit of jewellery about her neck will find very interesting the locket of black enamel mounted on silver. This opens to permit of the insertion of tiny photographs. On a ribbon or cord, a locket of this kind is very effective.



This smart purse is of tanned ostrich skin, a recent novelty and very attractive; \$11.30

**BERGDORF  
GOODMAN**  
616 FIFTH AVENUE  
NEW YORK

Exclusive Creations  
FURS - GOWNS - SUITS - WRAPS - COATS





## Oh—"Clydella"<sup>REGD</sup> Flannel— How Beautiful!

Every woman expresses delight when she sees for herself the softness, the fineness of texture and the wonderful adaptability of the English *unshrinkable*

### "Clydella"<sup>REGD</sup> Flannel

For sport waists, pajamas, gowns and children's underclothes here is a fabric that will give the utmost satisfaction—made by the manufacturers of "Viyella".

"Clydella"<sup>REGD</sup> Flannel is made by a secret process that absolutely prevents its shrinking. Any piece not satisfactory will be replaced immediately. Our name is back of it.

"Clydella"<sup>REGD</sup> has a rich appearance, is delightfully soft, will stand extra hard wear and continuous washings. Keeps the skin dry and warm by absorbing and radiating moisture.

Look for the name "**Clydella**" on the selva label—a guarantee of quality.

If you have any difficulty in obtaining the genuine "**Clydella**" write us for name of nearest dealer.



WM. HOLLINS & CO. Ltd., 45 East 17th Street, New York

CANADIAN OFFICE: 28 Wellington St. W. Toronto





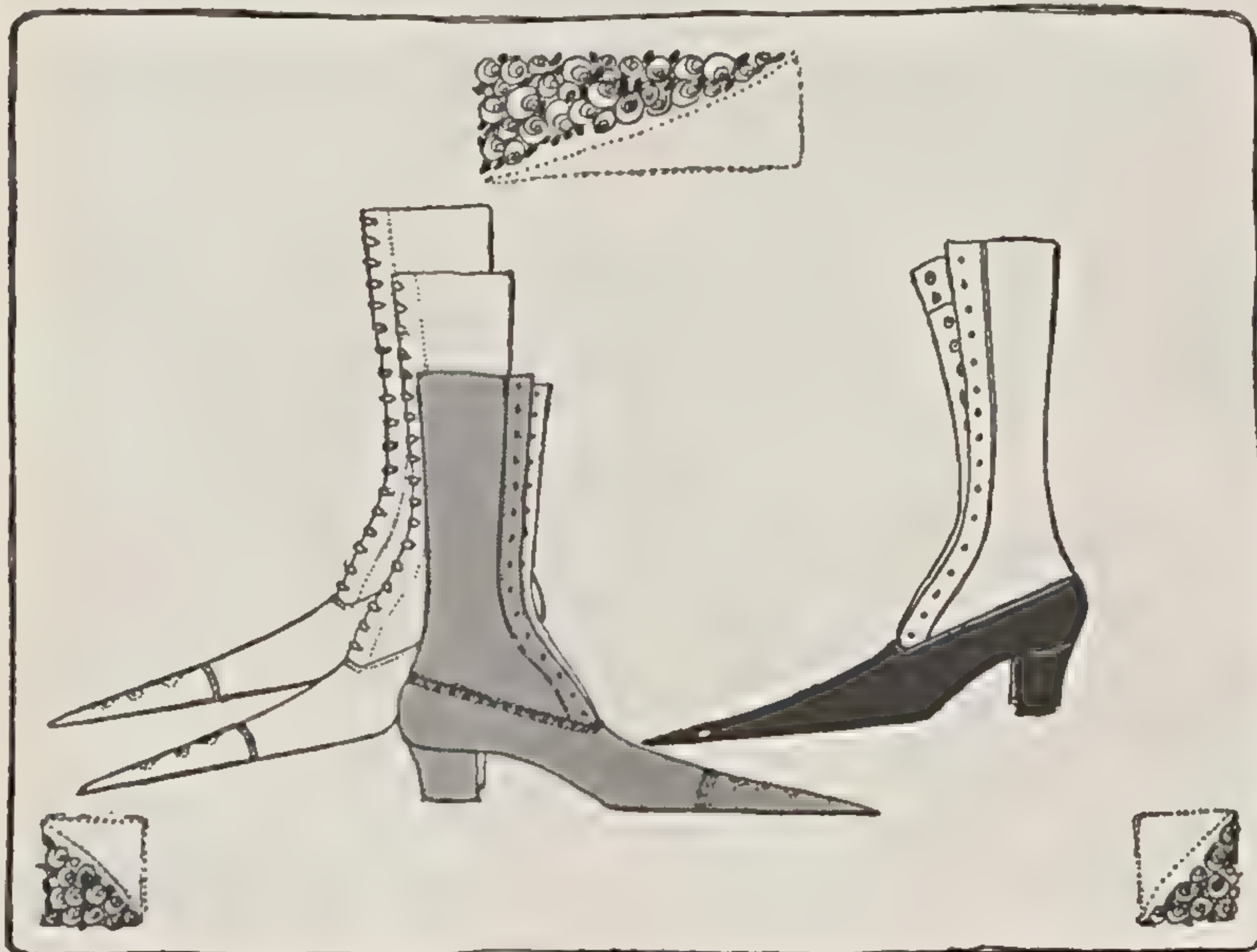
# CAMMEYER

*Branch De Luxe*

*381 Fifth Avenue New York*

**Exclusive footwear for Women.**

Exhibitions of our Footwear are now being held at all the larger cities



(Top) Cream Wedgwood tea-service with yellow bands; teapot, sugar-bowl, cream pitcher, \$13; teacups and saucers, \$9.50, tea-plates, \$6 a half dozen; complete lunch or dinner service to be had

Suitable for the guest-room is a crystal bedside set with roses and gold bands. It consists of a pitcher, a glass, and a tray, and the price for the three pieces is \$10. This makes a decorative simple gift

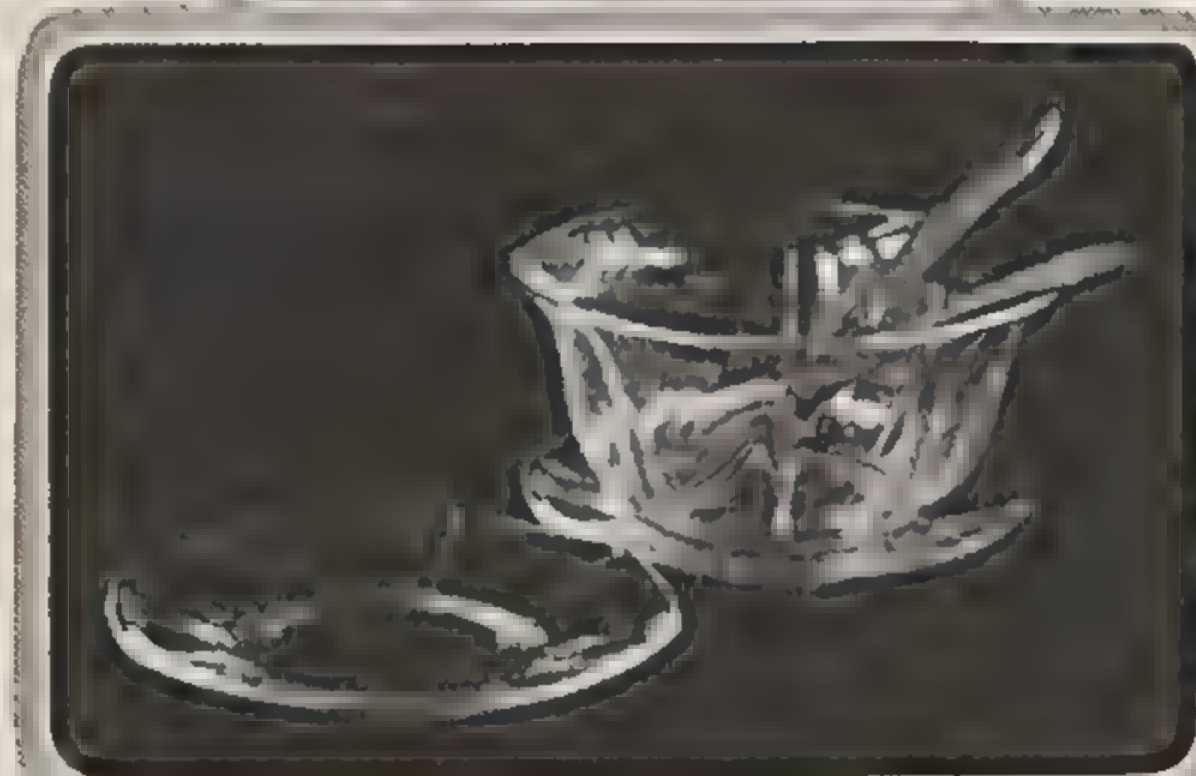
**THE AUTUMN OFFERINGS FOR THE HOUSE IN-**

**CLUDE ATTRACTIONS IN GLASS AND QUAIN CHINA**

(Right) Favourite salad-bowls are of glass this season, and one of the most distinctive designs has a silver edge on its graceful rim; \$13.25



(Below) A crystal salad set with wooden fork and spoon has an octagonal bowl 9½ inches in diameter and a dozen octagonal plates; \$12



This china has a Wedgwood scenic pattern in mauve with bands of mauve leaves on a white ground. Dinner-plates, \$13.50 a dozen; entrée plates, \$12 a dozen; bouillon cups and saucers, \$19 a dozen; teacups and saucers, \$19 a dozen





© Simon Ascher & Co., Inc., 1919

## ASCHER'S KNIT GOODS

WHEN there's a keen frost in the air it's safe to have the little ones bundled up snug and warm in *Ascher's* knitted garments. They are built to stand the wear and tear of rough-and-tumble youngsters, closely knitted in full-bodied, generous-sized proportions, reinforced wherever the strain is severest.

Make the "Label of the Lamb" your guide when selecting *Bootees, Sacques, Sweaters, Sweater Suits, Tams, Leggings, Mittens, Caps,*



Look for the "Label of the Lamb"—it is your guarantee of quality

*Bonnets*, and the many other knitted novelties for Infants and Children. Remember, too, that the "Label of the Lamb" can also be found in a wide variety of Fancy Knit Goods for Women.

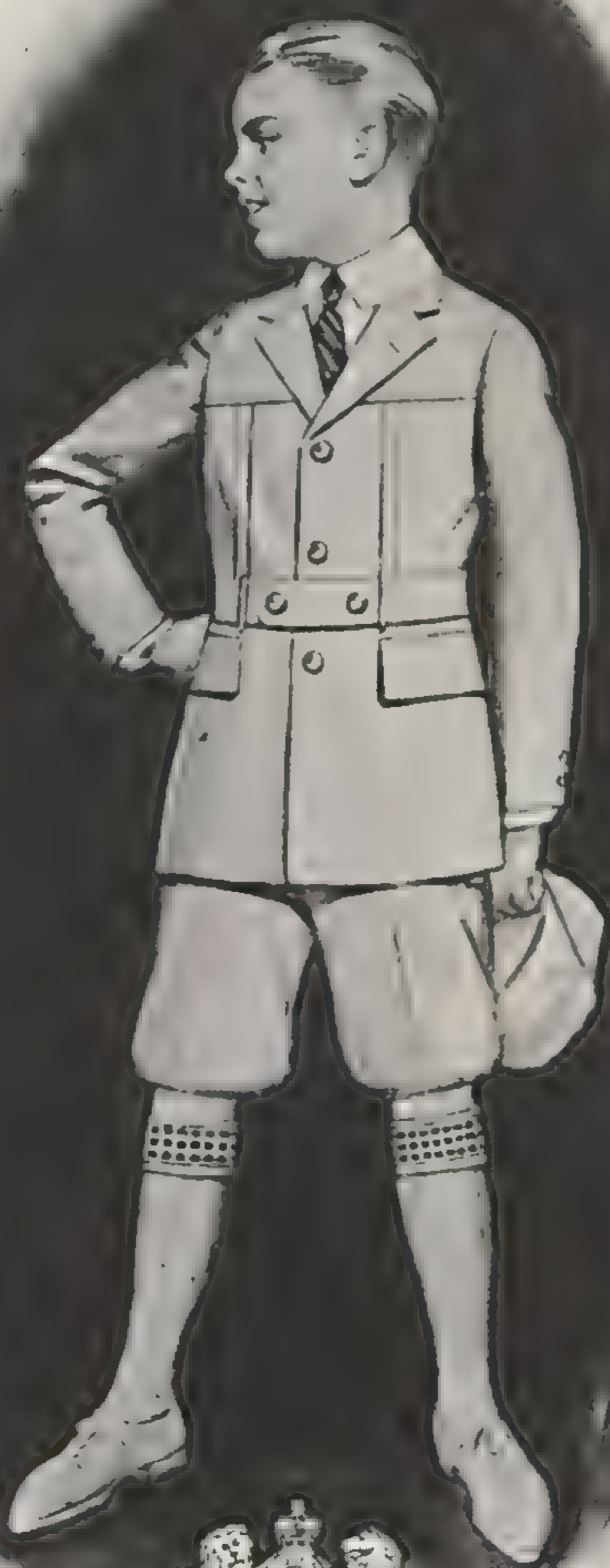
For sale at the better stores everywhere. Send today for descriptive booklet and name of nearest dealer. Address Dept. D

SIMON ASCHER & CO., INC.

ESTABLISHED SINCE 1879

362 FIFTH AVENUE · NEW YORK CITY





We have for years completely outfitted boys who attend our best known "prep" schools, and can supply from our present assortments, ready for immediate service, every essential item of a boy's wardrobe, which must include suits, overcoats, dress clothes, furnishings, footwear, headwear and luggage.

De Pinna representatives every season visit the principal cities of the country. Send your name and address, and you will be informed of the next visit to your city or the city where you do your shopping.

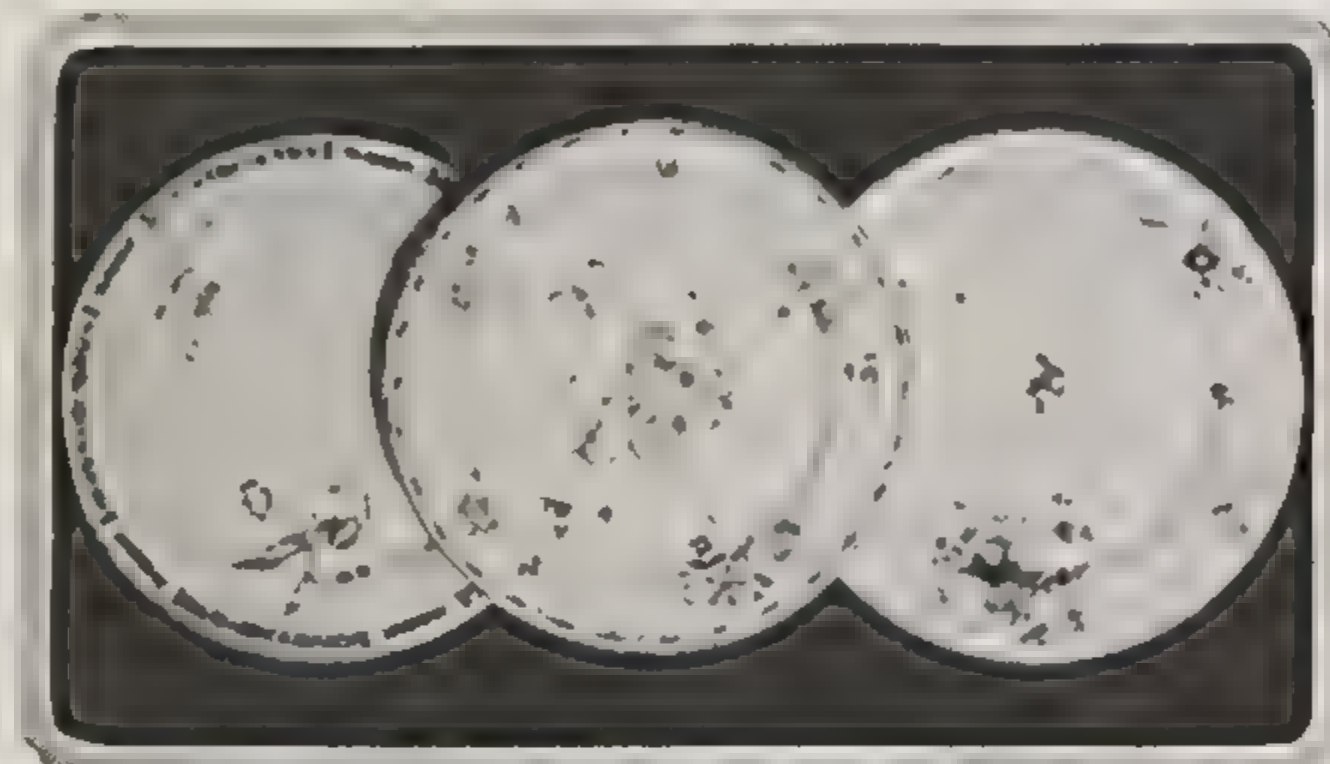
# DE PINNA

5th Avenue at 50th Street  
NEW YORK



Compotier of mauve glass, \$10; mauve glass candlesticks, 8 in. high, \$10 a pair; imitation fruit, \$1 for each; grapes, \$2.25 a bunch

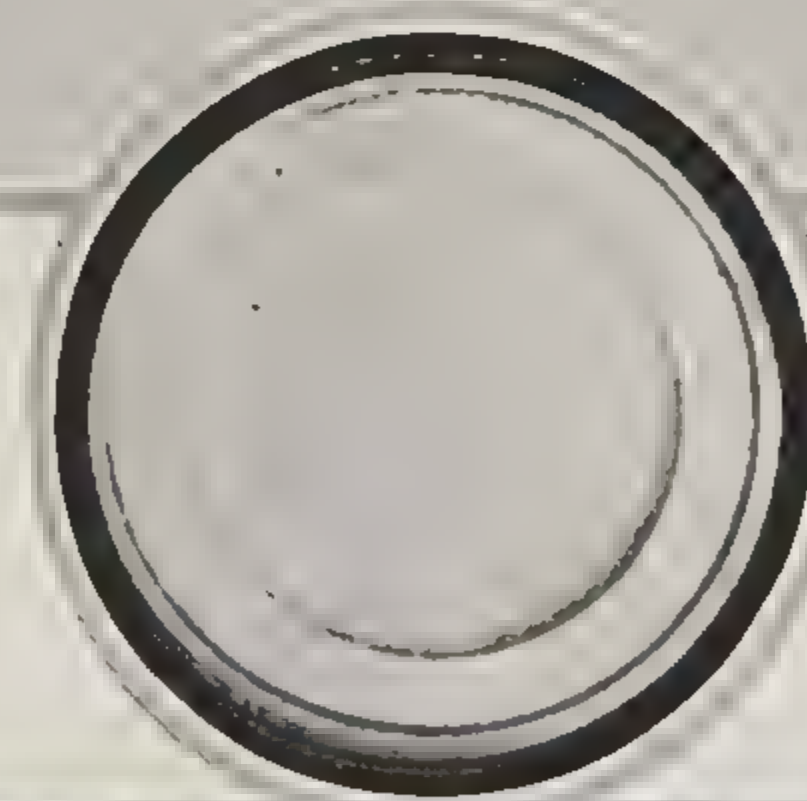
(Below) These tea-plates show interesting designs and soft colours in American china; they are 7 inches in diameter; \$7 a dozen



A WELL-BALANCED DECORATION FOR THE TABLE  
AND ATTRACTIVE CHINA SERVICE ADD CHEER



In this breakfast set, an English design is reproduced in American china; 11 pieces, \$12.50; mahogany tray, folding feet; \$8



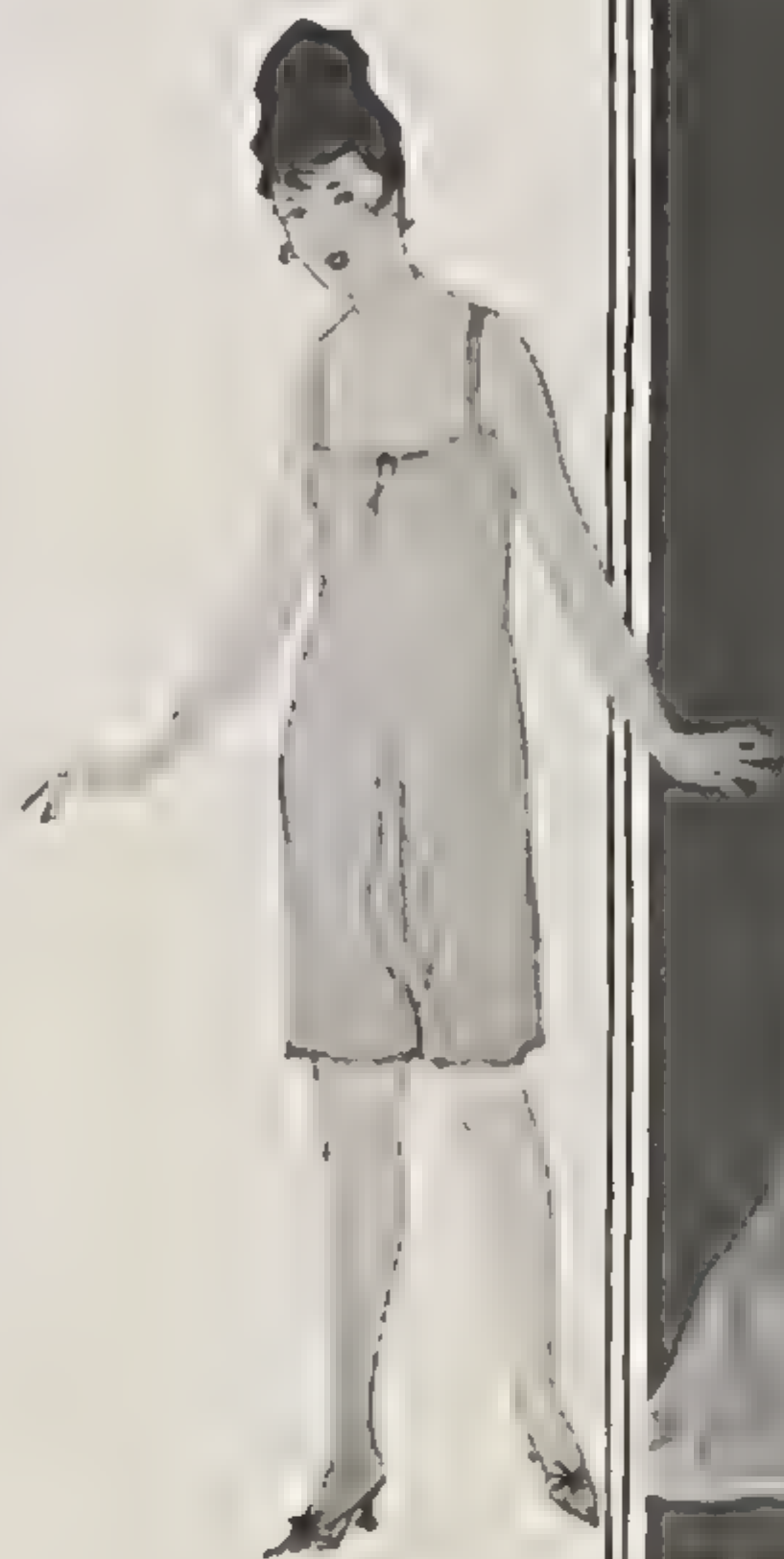
(Left) This smart Wedgwood dinner-plate is simply bordered in turquoise blue with gold lines. Plates, \$7.50 a dozen



An attractive tea-set of American china in a vivid design of gold and terra-cotta with touches of dark blue on a white ground consists of teapot, sugar-bowl, cream pitcher, cake-plate, three cups and saucers, and three plates; complete, \$17.50



While we won't dispute that a rose by any other name might be quite as fragrant, a Pettibocker by any other name just can't be a Pettibocker!



Vanity Fair Union  
Suit 34822



Trade Mark Reg. U. S. Pat. Off.



Vanity Fair  
Pettibocker 2475

# Vanity Fair SILK UNDERWEAR

THERE is only one Pettibocker and that is the Vanity Fair! All the frilly daintiness of the petticoat with the comfort of a knicker!

Perhaps the designers of Vanity Fair should feel flattered by that subtlest of all compliments—imitation—but after originating the Pettibocker and spending countless hours and unlimited effort perfecting it, they naturally want the women for whom it was designed to enjoy the comfort and luxury of the real Pettibocker—not to suffer from the inferiority of imitations.

Yet, there is a way to know that you're getting the original and only "Pettibocker." See that the label, in the back below the waist-elastic, says

"Vanity Fair Pettibocker." It's worth the slight trouble of looking—for you know what Vanity Fair stands for in the world of undersilks!

No matter what you want in a fine quality glove silk, whether it's a vest, envelope chemise, union, knicker or Pettibocker, ask for Vanity Fair.

There are so many special features—there's the double-back that only the Vanity Fair knicker can boast; the sure-lap on the union that keeps it closed; the step-in envelope chemise with never a snap nor button; the vest with four extra inches in length—and above all, the quality and exquisite workmanship of Vanity Fair itself.

Vanity Fair Silk Mills, READING, PA.

Makers of Vanity Fair Silk Underwear and Silk Gloves.



## S O C I E T Y



Un-retouched photograph by Brugiere-MacGregor

## THE NEW COAT

From the Leaders in Fur Styles  
Since 1864

**HUDSON SEAL** (dyed muskrat) with very large bag pockets. Collar and trim of natural gray Siberian squirrel. Smart bell-shaped sleeve. Lined with light taupe silk in a beautiful orchid design. \$750.

"Liebes" productions are the result of 55 years' experience in the trapping, selecting, designing and making-up of distinctive furs. H. Liebes & Co. handle "Liebes" furs all the way from the Arctic Regions to your shoulders.

Our own trading stations are in the remote Arctic country. Our own ships cruise 14,000 miles for furs. Thus we get the best that fur regions yield.

Send for "The Liebes Fur Book." It is full of beautiful photographic reproductions showing the wide selections afforded by the House of Liebes.

If not convenient to one of our salons, learn how easily one may purchase through correspondence.

**H. Liebes & Co.**

ESTABLISHED 1864

SALONS  
LOS ANGELES PORTLAND  
SAN FRANCISCO  
169 POST STREET

### Births

#### NEW YORK

**Ballantine.**—To Mr. and Mrs. John Holme Ballantine, a daughter.

**Harriman.**—On July 9, to Mr. and Mrs. Oliver Carley Harriman, a daughter.

**Thayer.**—On June 26, to Mr. and Mrs. John Addis Thayer, a daughter.

**West.**—On June 19, to Mr. and Mrs. Charles Gifford West, junior, a son, Charles Gifford West, third.

**Wilks.**—In July, at Château des Broses, Matheray, Touraine, France, to Mr. and Mrs. Eugene Langdon Wilks, a daughter.

#### BALTIMORE

**Arrowsmith.**—On June 19, to Reverend and Mrs. Harold Noel Arrowsmith, a son.

#### CHICAGO

**Johnson.**—On July 6, to Mr. and Mrs. Stewart Johnson, a daughter.

#### PHILADELPHIA

**Cruice.**—In July, to Doctor and Mrs. John Cruice, a son.

#### WASHINGTON

**Claxton.**—On July 7, to Mr. and Mrs. Philander P. Claxton, a daughter, Mary Hanna Payne Claxton.

### Deaths

#### NEW YORK

**Dyer.**—On July 9, Edith La Barr Dyer, wife of the late Edward Tiffany Dyer.

**Hawkins.**—On July 9, Eugene Dexter Hawkins, husband of Julia F. Hawkins.

**Ide.**—On July 9, George Edward Ide, son of Henry Ide.

**Jacobi.**—On July 10, at Lake George, Doctor Abraham Jacobi.

**McLaughlin.**—On July 13, Frank McLaughlin, husband of Hope Malcolm McLaughlin.

#### BALTIMORE

**Riggs.**—On June 19, Mary Turpin Riggs, wife of the late Lawrence Riggs.

#### BOSTON

**Sargent.**—On June 19, Francis W. Sargent, husband of Margery Lee Sargent.

#### PHILADELPHIA

**Rodgers.**—On July 4, John Kearny Rodgers, at Wilmington, Delaware.

#### SAINT LOUIS

**Floyd-Jones.**—On July 4, Marie F. Floyd-Jones, wife of Robert H. Floyd-Jones, at Chevy Chase, Maryland.

### Engagements

#### NEW YORK

**Adams-Martin.**—Mrs. Potter Adams, daughter of Mr. Frank Hunter Potter, to Mr. Charles Carroll Martin.

**Downing-Potter.**—Miss Frances Downing, daughter of Mrs. M. C. Downing, to Major Philip Barton Key Potter, nephew of the late Bishop Henry Potter.

**Lounsbury-Renwick.**—Miss Beatrice Lounsbury, daughter of Mr. Henry R. Lounsbury, to Mr. John Philip Renwick.

**Thorne-Corse.**—Miss Anita Thorne, daughter of Mr. Chester Thorne, to Captain Cadwallader Colden Corse, son of Mr. Frederick W. Corse.

#### PHILADELPHIA

**Foltz-Hughes.**—Miss Margaretta S. Foltz, daughter of Doctor J. Clinton Foltz, to Mr. Marion B. Hughes.

**Newbold-Jones.**—Miss Katherine C. Newbold, daughter of Doctor Henry Austie Newbold, to Mr. Lockwood Jones, son of Mrs. Samuel Howell Jones.

**Spencer-Montgomery.**—Miss Agnes M. Spencer, daughter of Mrs. Graham Spencer, to Mr. John L. Montgomery, son of Mr. William W. Montgomery.

**Welsh-Myers.**—Miss Emily P. Welsh, daughter of Mrs. T. Henry Dixon, to Mr. W. Heyward Meyers, junior, son of Mr. W. Heyward Meyers.

#### SAINT LOUIS

**Deacon-Martin.**—Miss Queenie Deacon, daughter of Mr. Arthur Richard Deacon, to Mr. Thomas Stephen Martin, son of Mr. William Martin Martin, of Dundee, Scotland.

#### WASHINGTON

**Briggs-Hoover.**—Miss Flora Amelia Briggs, daughter of Mr. J. Edson Briggs, to Mr. Charles K. Hoover.

**Lane-Deibert.**—Miss Mary Evelyn Lane, daughter of Mrs. A. L. V. Lane, to Lieutenant Arthur H. Deibert, U. S. A.

#### LONDON

**Paget-Winn.**—The Honourable Miss Olive Cecilia Paget, daughter of Lord Queensborough, to Captain the Honourable Charles Winn, son of the second Baron Saint Oswald.

### Weddings

#### NEW YORK

**Paca-Poor.**—On July 17, at Bethlehem, Pennsylvania, Captain William C. Paca, U. S. A., and Miss Helen H. Poor, daughter of Mr. Henry W. Poor.

**Spalding-Pyle.**—On July 19, at Ridgefield, Connecticut, Mr. Albert Spalding and Miss Mary Vanderhoef Pyle, daughter of Mrs. William Scott Pyle.

**Stimson-Linstedt.**—On July 12, Mr. Boudinot Stimson, son of Mr. Frederick J. Stimson, and Miss Ruth Linstedt, daughter of Mrs. William Linstedt.

#### BOSTON

**Hadley-Blodgett.**—On July 12, at Avalon, Pride's Crossing, Major Morris Hadley, son of President Hadley, of Yale, and Miss Katherine Blodgett, daughter of Mr. John Woods Blodgett.

#### SAINT LOUIS

**Slingluff-Marshall.**—On July 5, Lieutenant-Commander Frank Slingluff, junior, U. S. N., and Mrs. Elliott Marshall, daughter of Mr. Robert H. Floyd-Jones.

#### LONDON

**Carver-Maxwell.**—On July 1, in Saint Paul's Church, Knightsbridge, Mr. Clifford Nickels Carver, son of Mr. Amos D. Carver, and Miss Helen Philae Maxwell, daughter of General Sir John Maxwell.

#### PARIS

**de Cartier-Cary.**—On July 16, Baron Emile de Cartier de Marchienne, Belgian Minister Plenipotentiary to the United States, and Mrs. Hamilton Wilkes Cary.





Paris VIVAUDOU New York

# Lady Mary

The fashionable fragrance~



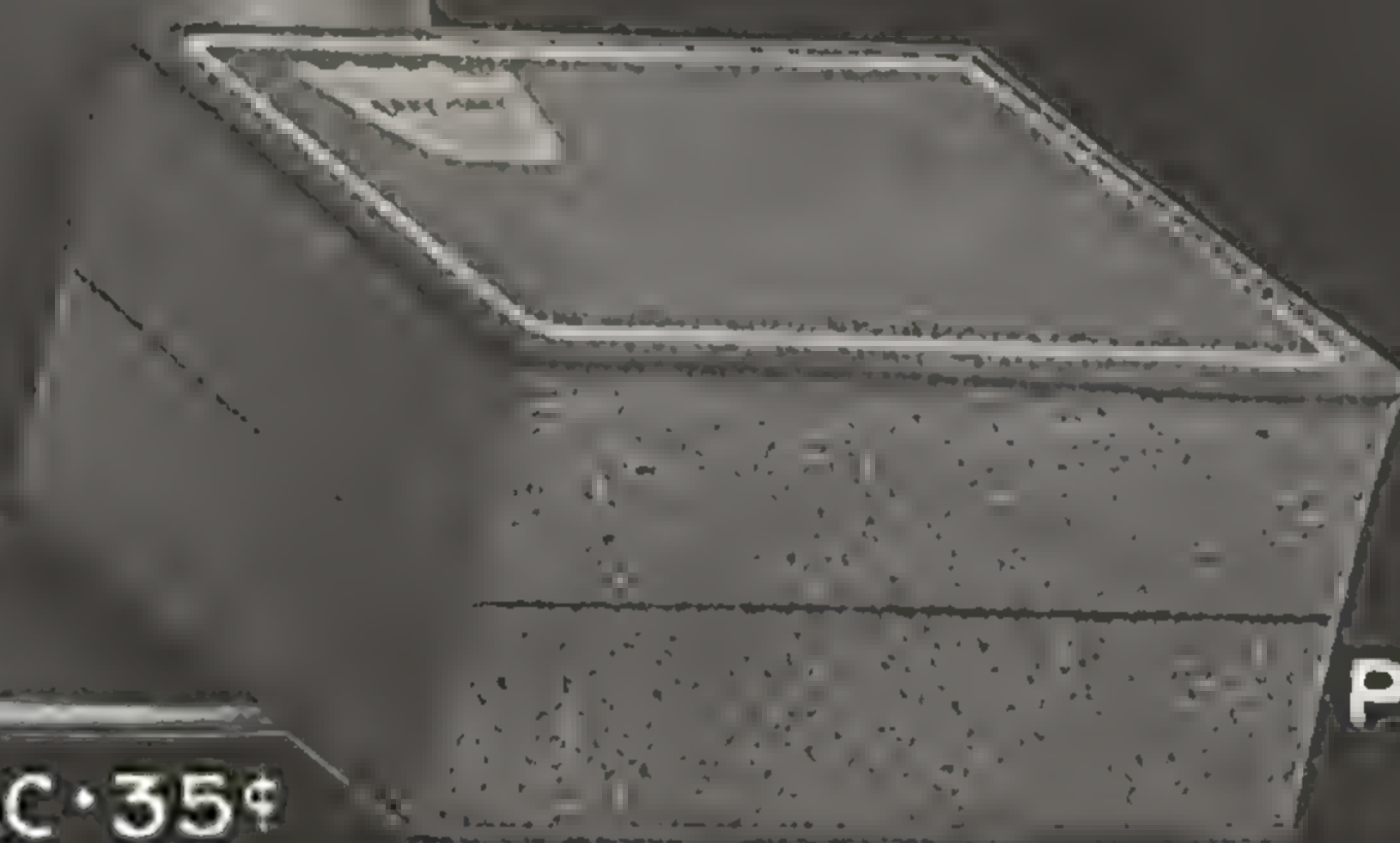
## Fashionable~

because its delightful fragrance is a mark of distinction in fine homes.

Send 15c to Vivaudou, Times Building, New York, for a sample of Lady Mary Perfume.



TALC • 35¢



FACE  
POWDER  
50¢





# Miss Saratoga

## Tailored MIDDY SUITS

### and BLOUSES

FETCHINGLY YOUTHFUL  
DISTINCTIVELY TAILORED  
DECIDEDLY "REGULATION"

THREE out of a score of reasons for so pronounced a preference for "Miss Saratoga" Middy Suit creations—their becomingness and all 'round serviceability leading many a discriminating girls' school to adopt them as "regulation" school wear.

And the exacting parent is equally ready to grant the merit of "Miss Saratoga"—where smartness and downright service is sought.

Featuring a large variety of separate Middy Blouses in white jean and various other wash fabrics. Sizes 6 to 22 years.

Models illustrated show Full Regulation Suits of various grades all wool storm serge, and men's wear French Serge, variously priced.

Also illustrating Full Pleated Skirt, detachable crush belt so that skirt may be worn separately. Sizes 14 to 22. Also made for "Little Sister" with pleated skirt on a body, sizes 6 to 14.

Authentic emblems for trimming are an invariable feature in this inimitable line.

Write for Style Book and name of your nearest dealer.



CRIPPEN & REID *The Makers*  
BALTIMORE Maryland



The professional torero or bull-fighter is a god among men in Spain, and a casual nod from this dignitary is quite enough to turn the head of any adoring little Spanish boy. Even his presence on the street or in the theatre is the sign for an ovation

## NEW THINGS and OLD in SPAIN

(Continued from page 57)

the sheep, and the procession is always picturesque and imposing. The shepherds are armed with long crooks, while the dogs scout along the outside to keep the stragglers up to the pace and to keep them from straying.

But it is not only in the country that the primitive and romantic is to be met with. The dashing exploits of the Cid become very real as one walks across the massive bridge of Alcantara which leads to time-honoured Toledo or as one treads the paths round venerable Burgos. Here is a house in Salamanca or Seville where at any moment, the door may swing open disclosing the graceful swaggering figure of a Gil Blas, a Figaro, or a Leperello; or here is a plaza in Cordoba or Granada where may be descried without any feat of imagination the cavaliers and rogues of de Tormes or Lope de Vega.

As a rule, the stations are placed at quite a distance from the towns and villages, so that aside from the street-cars, the electric lights, and the glaring posters which announce that "El famoso Charlie Chaplin," or "La bella Maria Pickford" may be seen at the local temple of cinematography, there is little to remind that one is living in the twentieth century. The prehistoric ox-cart, with its wheels purposely left unoiled to give warning by their noise,

the gaily caparisoned donkeys, tinkling with bells, the peddlers with their ancient musical cries, the flocks of goats which are stopped at the doors to be milked, youths with stone jars of drinking water on their shoulders, incredible old beggars with long pilgrim staffs in their hands,—these with countless other sights carry one back many centuries.

In the shadow of some arcade, usually near the market-place, sits the public letter-writer, surrounded by a motley group waiting in their turn to dictate; here is a basket-weaver with an order for some business firm in Madrid, a young girl with a tender love message on her lips, an old mother conning over the things she wants to say to a distant son or daughter.

### UNDER THE MOON

In the evening under the moon, the streets take on a most dream-like appearance. Nearly all of the pedestrians after sundown are men in wide-brimmed hats and long black capes muffled under their chins, looking for all the world like the figures one sees flitting across the tapestries of Goya. Now and then, a tall graceful youth stops at an iron-barred window, and one has a glimpse

(Continued on page 134)



At the Art Gallery in old Seville, the slender pillars, rising like lilies to support their delicate arches, reflect the Moorish glory that lies like an eternal fairy-tale over the Alhambra





### *Hudson Super Six Limousine*



HUDSON MODE IS INSTINCTIVE WITH THAT BEAUTY OF LINE AND RICHNESS OF APPOINTMENT THAT IS ADMIRERD AND APPRECIATED WHEREVER PEOPLE OF DISCRIMINATION FOREGATHER. THE BUOYANCY AND FREEDOM OF THE OPEN CAR ARE COUPLED WITH SECLUSION, LUXURY AND COMFORT IN THE HUDSON SUPER-SIX LIMOUSINE. THE FIVE ENCLOSED CAR HUDSONS ALL HAVE THE DISTINCTIVENESS, THE LIMITLESS ENDURANCE AND PERFECT PERFORMANCE FOR WHICH HUDSON IS FAMOUS THE WORLD OVER.



Specialists  
in  
Children's  
Clothing

Quality and  
Standard  
Famous for  
More Than  
Half a  
Century

Eleanore

**Dewees'**  
**Children's Shop**

Diana



Many Mothers Greeted with  
Delight Their First Opportunity  
To Buy Dewees Children's Clothing  
Through the Mails!

THERE'S a difference with a distinction in Dewees' clothing for Children as compared with all other Kiddies' clothing.

When a mother orders a little frock for her small daughters from us and compares it with the dresses she has heretofore purchased; when she considers our wonderfully economical prices, she at once becomes a permanent friend of our Children's Mail Order Department.

Stylish school frocks. Little dresses, hand finished, daintily smocked and exquisitely embroidered appropriate for every occasion—warranted to please their purchasers. And the reason for this is that we study little people. We thoroughly understand the four chief points in the correct dressing of your children:

*Individuality of Style  
Simplicity of Lines*

*Harmony of Colors  
Fineness of Fabrics*

**ORDER YOUR DAUGHTER'S FIRST  
DEWEES' SCHOOL FROCK TODAY!**

**ELEANORE**—Straight, box pleated model, fine quality gingham. Stunning color combinations in Yellow, Blue or Green. White collar and cuffs. Black silk cord lacers. Black patent leather belt. Ages 8-10. Price \$10.00.

**DIANA**—School frock of fine blue serge. Panel, collar and cuffs embroidered. Scotch plaid silk belt slotted through serge tabs gives gay color note. Ages 12-14. Price \$23.25.

**ANN**—Regulation Sailor Suit. Blue Serge. Deep yoke front and back, pleats below. Collar and cuffs trimmed with three rows of white silk braid. Red silk lacers. Shield of White Duck. Ages 8-10-12. Price \$16.50.

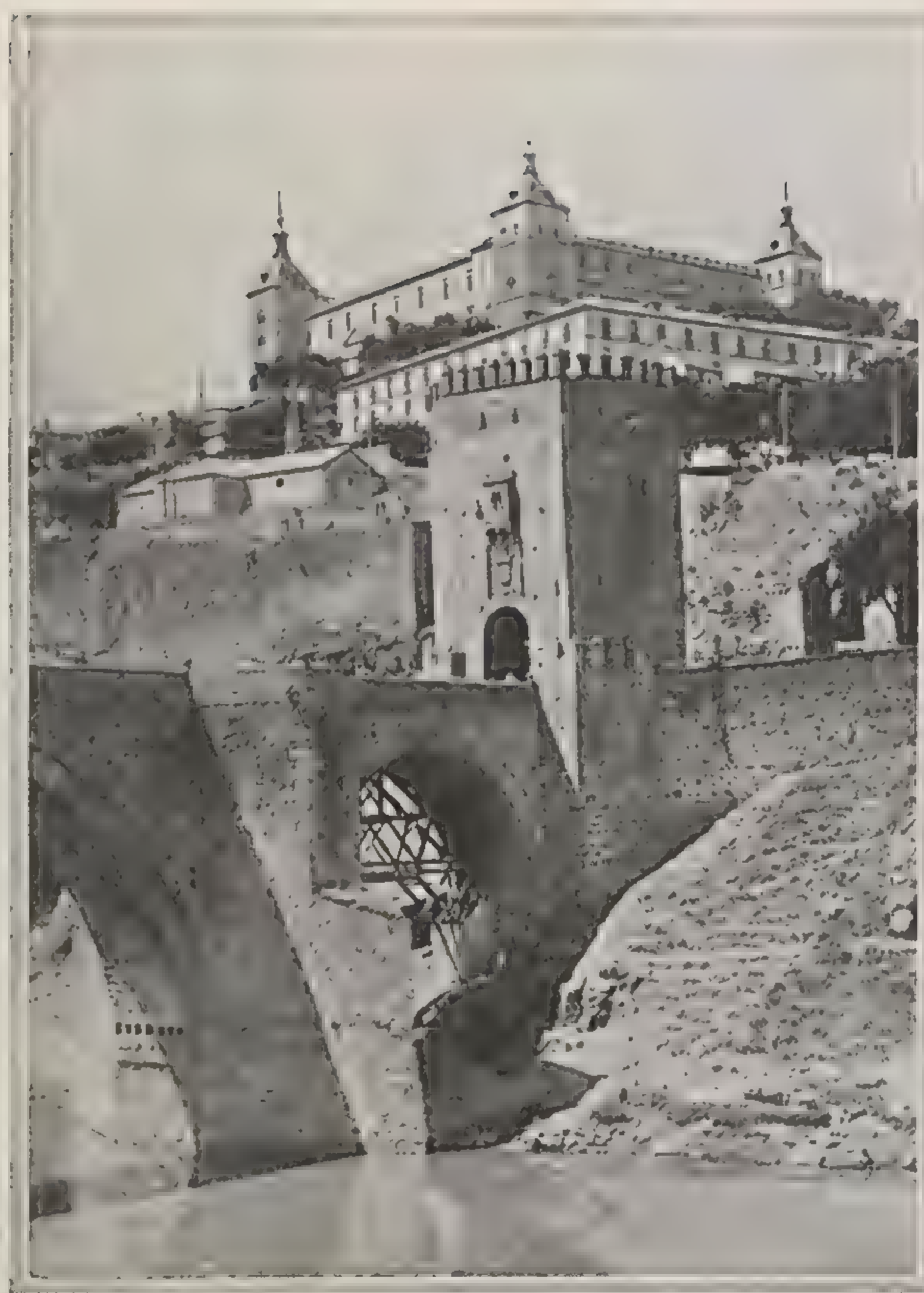
**CONSTANCE**—Kindergarten frock of fine chambray in Yellow, Rose, Green, Copen Blue. Square neck with white lawn frill, cute frills above chambray cuffs. Wool embroidery in color combinations outlines tiny yoke. Ages 8-10. Price \$8.50.



Ann

Constance

**B.F. Dewees**  
**1122 Chestnut St.,**  
**Philadelphia**



*Outside the walls of Toledo, on the bridge of Alcantara, one hesitates a moment, fearful lest the towers and spires and walls vanish in blue mist and the whole city prove a shining fable*

## NEW THINGS and OLD in SPAIN

(Continued from page 132)

of a dark-eyed señorita within who is the magnet that keeps him there, come wind, come rain, for hours at a time. This is the old Spanish manner of courtship, a custom which survives not only in Spain, but wherever the Spaniard has gone.

The sereno, or night watchman, who calls out the hours in a great many of the old cities and towns, adds not a little to the mediæval flavour, dressed as he is in a quaint brigand-like cloak and carrying a lantern and a long javelin. On his belt are hung the keys to all the doors of his district, so that the convivial gentleman never has to wake his entire household if, early in the morning, he finds that he has forgotten the long and weighty instrument that unlocks his heavy portal.

### WANDERING HARPISTS

Often on a summer night, one sees a little knot of people gathered round a blind guitarist or harpist who sings the old folk-songs of the country. These wandering minstrels tramp over most of the peninsula, singing their songs and adding to their repertoire as they wander. Now and then, they are accompanied by dancers whose performance is frequently superior to the variety one witnesses in the music-halls and cabarets of the larger cities. There is a spontaneity and a native grace in their movements which is irresistible. The dancing-girls of Cadiz and Itálica (the ancient Seville) were famous in the Roman era, and records show that the gilded youth from all the great cities along the Mediterranean made regular trips thither to witness their tantalizing gyrations. Nor did the renown of the Spanish dancer's grace and daring lessen throughout the centuries which followed. Every traveller who has visited Spain seems to have fallen under her spell, to judge by the many rhapsodies which have been indulged in. The dance, as one sees it in the music-

halls of Madrid and Barcelona, is often spoilt by a certain sort of obviousness and vulgarity that is not at all characteristic of the traditional manner. Always the most exciting dances are those in which a graceful woman is matched with a man of equal accomplishment, surrounded by an audience alert to every nuance of expression, beating time with their hands and encouraging them with shouts of *Olé, Olé*, when something unusually skilful or daring is introduced.

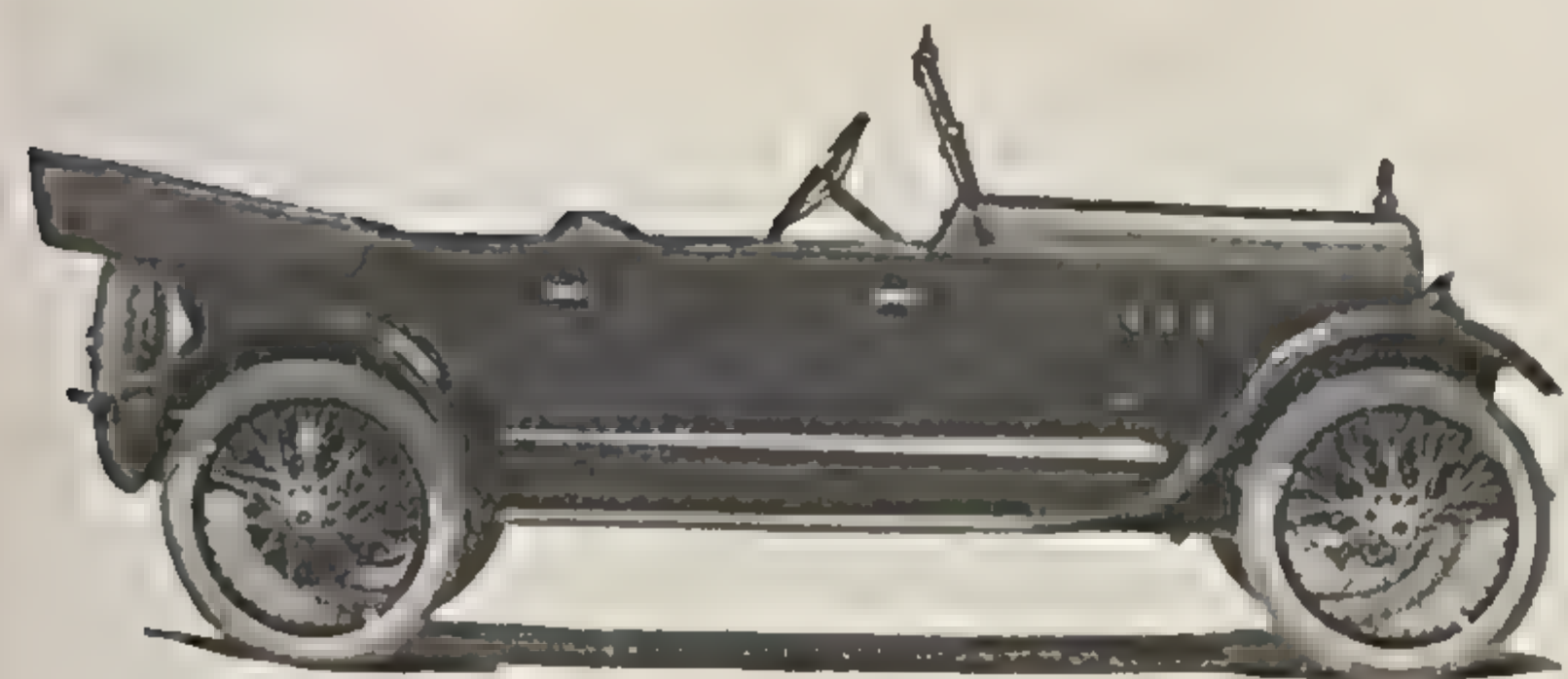
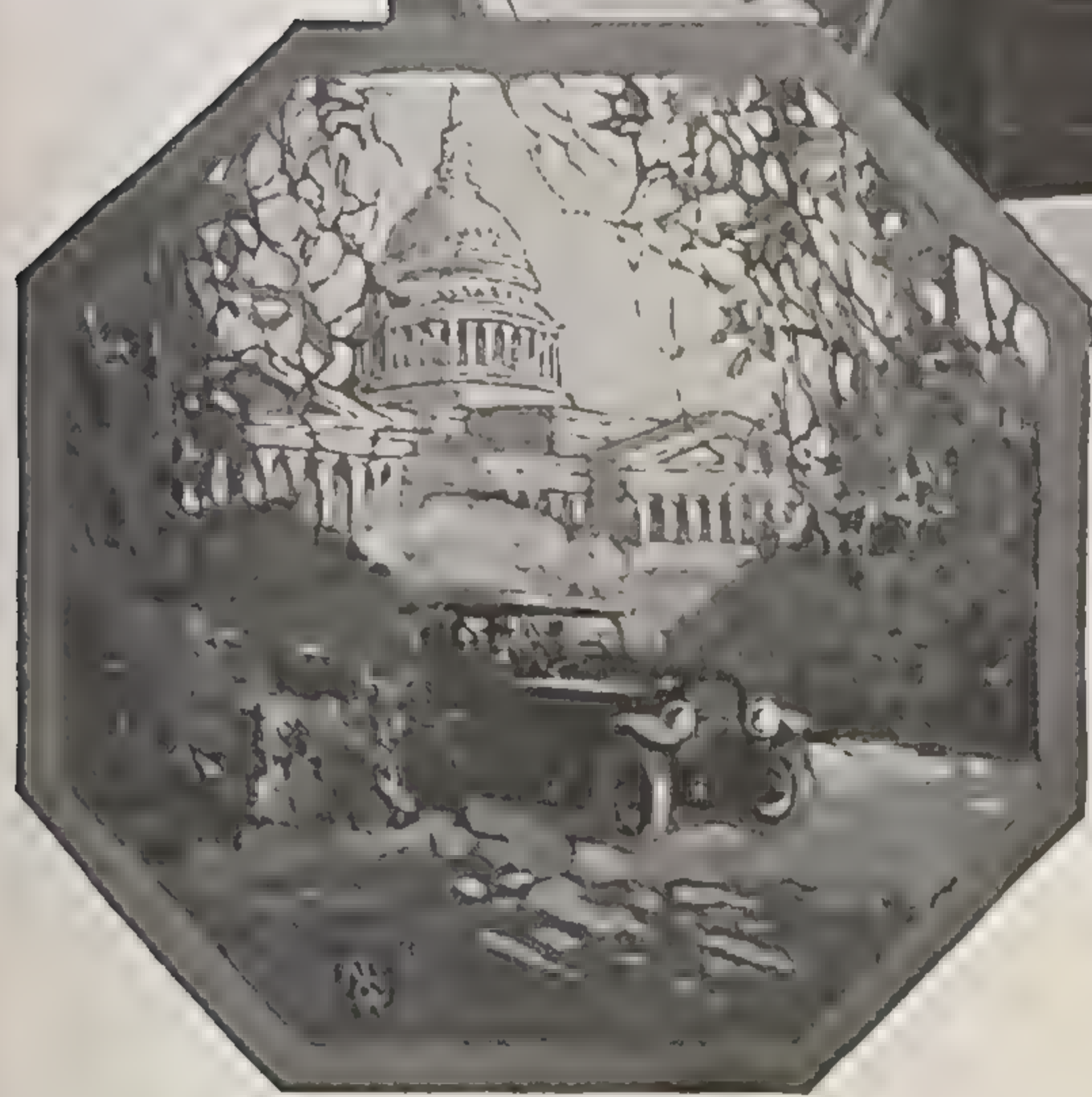
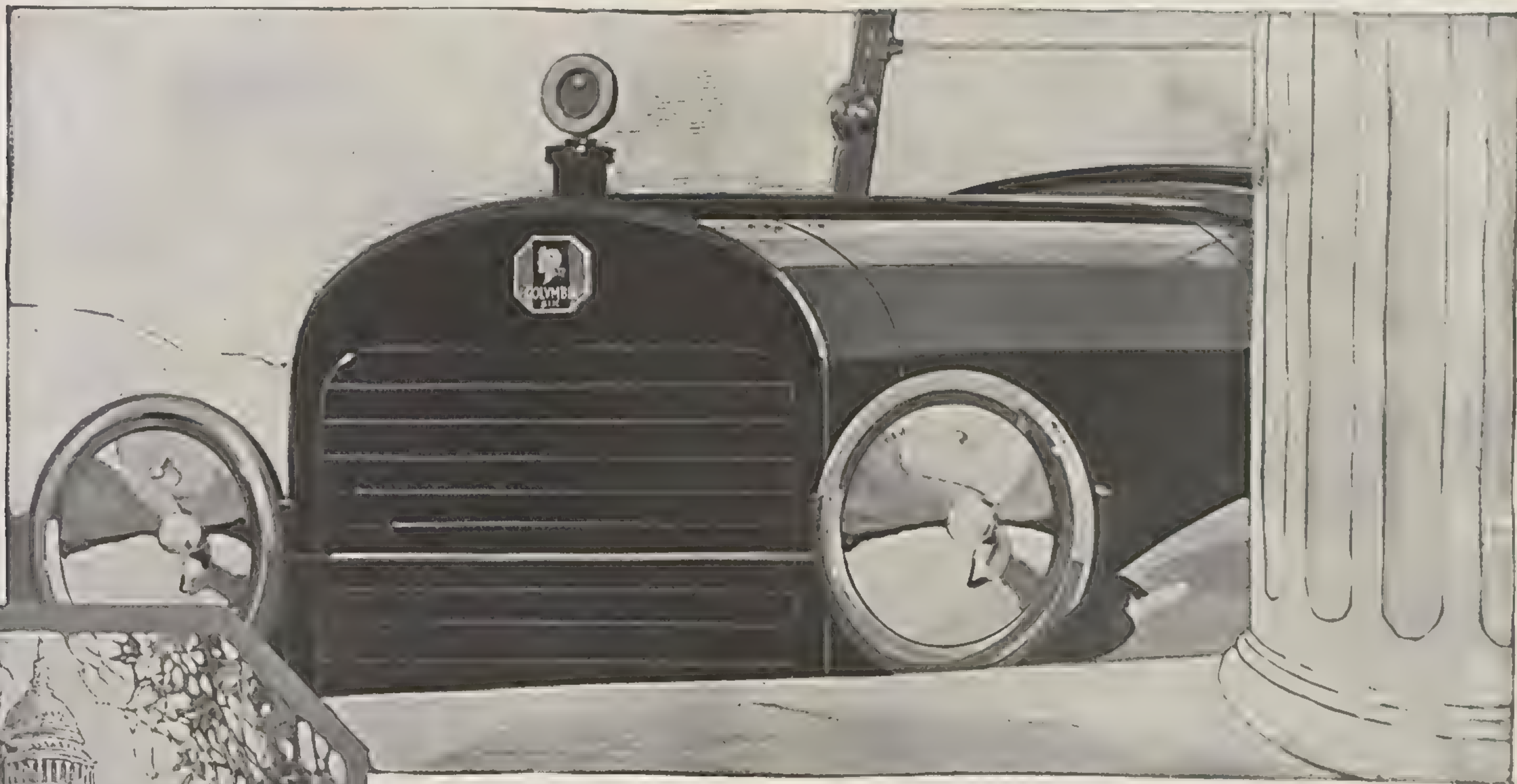
The first sound the tourist hears as he steps out of his hotel on a summer night in Seville is the click, click of hundreds of castanets manipulated by little girls who are allowed by their parents to play for an hour or two at twilight in the plaza. The little *Sevillana*, when she is escorted through a toy-shop, often turns aside from a doll to reach for a pair of castanets and is able in no time to handle them with the dexterity of an expert. Hardly has she begun to walk before she is able to make some of the movements peculiar to the dances of the province.

### THE IDOLIZED TOREADOR

Nor is the instinct for the dance less pronounced in the Spanish boy, although he is not always so ready to show his accomplishment in that direction. His interest above all others lies in the bull-fight, and he is continually practicing the postures and passes of the *matador*. No innocent cow, dog, or goat is allowed to cross the path without his coat being flung out for the animal to charge at. To him, the professional *torero* is a sort of god among men, and a casual nod from this dignitary is quite enough to turn his head. But the adoration of this modern gladiator is not confined to the juvenile population of the country. He is run after and petted by every one, for bull-fighting is still the ruling passion of the Spaniard of to-day.



# Columbia Six



## Good ALL the Way Through

Chief among the reasons why the Columbia Six has, during the past five years, gained a place among the leading makes of cars in this country is this—It is built well *all* the way through.

The Columbia Motors Company have never built a failure—never have had a “poor year”—because from the outset they have held to the standard of *thorough goodness*.

To our knowledge no Columbia Six owner has ever become dissatisfied with his purchase.

Every part of the Columbia Six is acknowledged by men who know motor cars to be as good as can be bought or manufactured. There is not one exception to this rule even to the smallest details.

This, naturally, results in remarkably low depreciation and operating costs.

The reputation of Columbia Six parts *plus* scientific assembly by Columbia engineers will prove this “good *all* the way through” quality to you.

Ask any Columbia owner—inspect a Columbia Six—ride in it and drive it.

### *For the Mechanically Inclined*

Timken Axles—Continental Red Seal Motor—Detroit Pressed Steel Company Frame—Harrison Radiator with Thermostatically Controlled Shutters—Spicer Universal Joints—Borg & Beck Clutch—Detroit Steel Products Company's Springs—Gemmer Steering Gear—Auto Lite Starting & Lighting—Atwater-Kent Ignition—Stromberg Carburetor—Prest-O-Lite Storage Battery—Painting and Trimming by The American Auto Trimming Co.—Pantasote Top.

Prices—Five-Passenger Touring Car, \$1695.00; Four-Passenger Sport Model (5 wire wheels included), \$1845.00; Five-Passenger Touring Sedan, \$2850.00. Prices F. O. B. Detroit

COLUMBIA MOTORS COMPANY

DETROIT, U. S. A.

*The Gem of the Highway*





CO-ED Dresses

# CO-ED DRESSES

For Young Women And  
Women Who Want  
To Stay Young.

Are distinctively different be-  
cause made by Specialists in  
creation of Youthful Modes



702

**Style 702**—One piece Serge dress featuring cluster pin tucks on back, sleeves and Satin-bound pockets. Panel front set off with Satin and Serge acorn buttons. Narrow belt of self material with small tailored bow and streamer ends. Tucked Net collar. In Navy or Black. Sizes 14 to 40.

**Style 713**—Charming straight line Serge dress with artistically embroidered skirt. Vest and lining of slot pockets of brocade Satin. Narrow belt of Serge ends in tailored bow at side. Sleeves and pockets bone button trimmed. In navy or black, sizes 14 to 40.



713

Ask to see the new Fall fashions in CO-ED dresses today—leading shops everywhere have them—you will be delighted with their elegant simplicity and the values offered at most modest prices.

CO-ED Dresses are developed in every fine fabric including *Boulevard* Velvet and are sold by the best shops with their guarantee and ours, as well,—a guarantee that means complete satisfaction or your money back.

Fall Style Booklet "E"  
free if you mention  
your dealer's name

**CO-ED**  
DRESSMAKERS  
14 E. 32<sup>d</sup> St. New York





*Perfumed with the Costly New Odor of 26 Flowers*

Talc Jonteel—soft, snowy, delightfully fragrant, 25c.  
 Face Powder Jonteel—clinging, invisible. Flesh, brunette, white, 50c.  
 Rouge Jonteel—light, medium, or dark, 50c.  
 Combination Cream Jonteel—for beautiful complexions—50c.  
 Odor Jonteel, \$1.25; Concentrate, in handsome satin box, \$3.

*The 8000 **Rexall** Stores throughout the United States, Canada and Great Britain have been given exclusive sale of Jonteel, because they are linked together into one great National service giving organization. They are found in every town and city that has a modern drug store. In Canada, Jonteel prices are slightly higher.*



# Shoes for the woman of "New America"

*In them her feet are both smart and tireless*

Chic, dainty shoes are still one of the chief concerns of the busy new woman of "New America." Which shows, of course, that she's the same woman still, in spite of her broadened activities in the world's reconstruction!

And the fall models of the Red Cross Shoe are just the trimmest, smartest, most attractive shoes that the heart of the newest woman could wish. Not a line of the Red Cross Shoe that isn't perfect-fitting! Not a model that doesn't bend with every movement of your foot—in such a way that it gives you, always, the rested, comfortable feet so necessary to your efficiency.

Try on some of these fashionable models at the Red Cross dealer's in your town—today.

**Write for new fall style book!**

Sent without charge. Illustrates and describes the correct models for fall in all materials—each model the standard of value at its price. With it we will send you the name of a Red Cross Shoe dealer, who can fit you. Address The Krohn-Fechheimer Co., 690 Dandridge Street, Cincinnati, Ohio.



No. 559. The "Capitol." And if one's work in reconstruction follows the path of business, this smartly efficient little shoe can give you such assurance! Of black kid, with a very business-like heel—and comfortable to wear the whole day through.

No. 579. The "Mid'nette." Miss Parisienne herself with her clicking high heels, would be envious of you in this brown kid boot with ooze ca! top! And what a long, smart vamp!



No. 562. The "Suffrage." Even the busiest of us are going to take time for out-of-doors. And we can't feel really athletic unless our feet are comfortable. This mahogany shoe of Russia calf, bends joyously with every turn of your foot!



No. 564. The "Pandora." You'll forget you ever saw a desk or busy day when you wear this pretty "Pandora" shoe. As softly brown as the fieldmouse—as gracefully moving and turning as your own foot!



No. 565. The "Moth." As soft as the wing of a great black moth—this slender boot with its celluloid covered wood heel. On the modish new long vamp last.



## Red Cross Shoe



Look for this trade-mark on the sole



# The Good and Bad Way of Permanent Waving

By The Original Inventor

IT is not always easy to distinguish Good from Bad, but there is a clear distinction in this work. We have the easy and the learned conscientious way of winding, and the chemical-steam or pure steaming process to choose from.

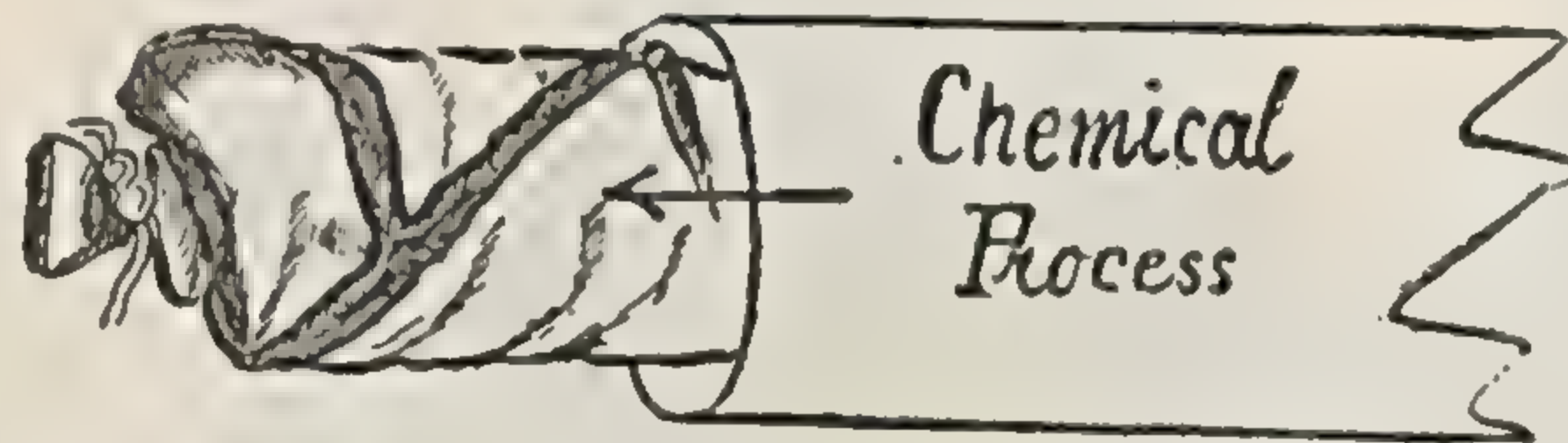
The easy way of winding and therefore very quick, is what is known as the Housemaid's Twist, which really means a double corrugation of the hair because the hair is twisted around itself and around the curler. This sharp twisting on a small strand of hair is bad in itself, but doubly so if a lint or a pad containing chemicals is pressed against the twisted hair and boiled into it.



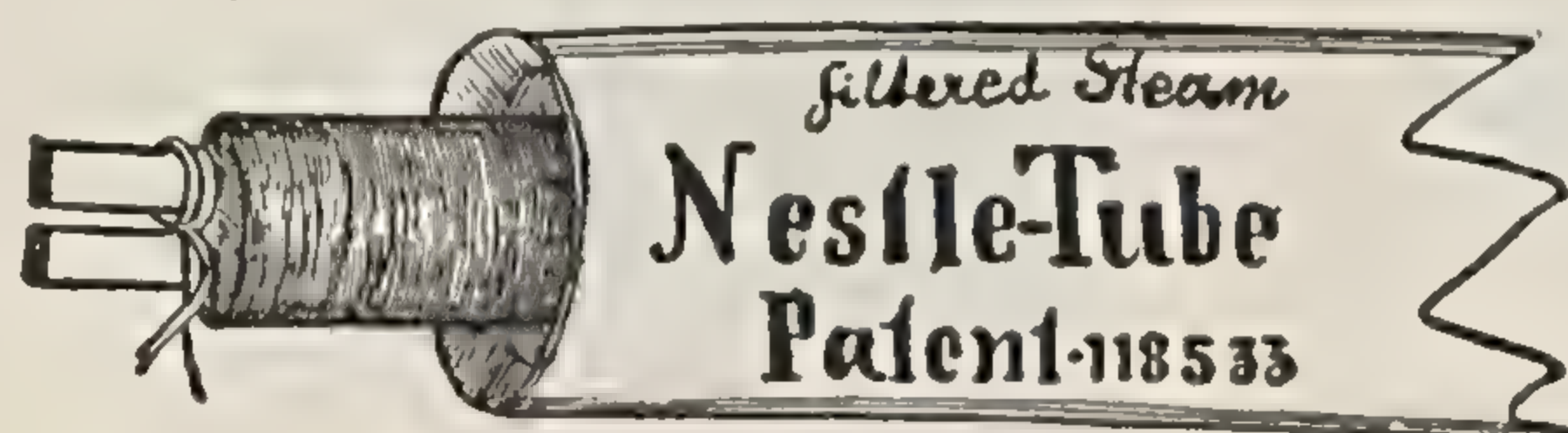
Such hair when undone and shampooed looks tremendously frizzy on account of its double corrugation and has also invariably a bleached dry look. During the process there is a strong smell of burnt material in the establishment.



The conscientious winding is flat on the lines of nature's produce. The hair runs like a watch spring and no corrugation at all can take place. This is a much slower way of winding, and moreover it cannot be done tight enough on ordinary hair-curlers to take a permanent wave. Any other but this winding is forbidden at our own establishments while most of our license-holders have also discontinued the use of the Twist. The Nestlé Mechanical Curler (Patented) has been specially invented for this purpose.



Instead of placing paste or chemicals against the hair, a Tube holding the humidity on its inner walls is used. From this tube nothing but filtered steam can reach the hair. The hair emerges from this tube as clean as it entered, and absolutely nothing is either added or taken away from the hair, which retains its color and sheen. Of course, as it is much cheaper and quicker to do our laundry with chemicals than by hand, a chemical permanent wave including the Housemaid's Twist is quicker and cheaper than the conscientious flat winding with a steaming tube used. The original cost of the Nestlé patented implements and process are not only higher but in order to keep in touch with the work of our purchasers we require them to personally attend for instructions in New York. By doing that we give the mere "Machine Seller" who has nothing to do with the reputation of this invention a great chance to under-sell us, but in time no doubt the public itself will begin to discriminate and clearly realize the distinction.



We give here a list of Nestlé Wavers in the U. S. A., but wish to distinctly state that even amongst them persons may be found who prefer to give the Housemaid's Twist on account of its ease and speed, but if insisted upon they all have at least the means to follow your instructions. These means are the Nestlé mechanical hair curler, the patent steaming tube, and previous instructions.

Sattler's, 12 W. 50th St., N. Y. C.  
Mr. F. T. Birnbaum, 2043 Broadway, N. Y. C.  
Mr. Richard Rost, 501 Fifth Ave., N. Y. C.  
Mr. John Freschem, 2408 Broadway, N. Y. C.  
Mr. Julius, 170 W. 72nd St., N. Y. C.  
Waldorf Astoria Hairdressing Salon, Waldorf Hotel, N. Y. C.  
Mrs. R. Fischer, 87 Second Ave., N. Y. C.  
Columbus Circle Beauty Parlor, 5 Columbus Circle, N. Y. C.  
Mr. Karl, with Dr. Lamb, 2887 Broadway, N. Y. C.  
Harland Dixon, 2339 Broadway, N. Y. C.  
Molnar's H. D. Store, 238 E. 86th St., N. Y. C.  
Otto & Otto, 398 Fifth Ave., N. Y. C.  
Mme. R. Spevak, 50 Broadway, N. Y. C.  
Carlson & Carlson, 284 Livingston St., Bklyn., N. Y.  
Abraham & Straus, Fulton St., Bklyn., N. Y.  
Miss C. M. Schwarz, 1074 St. John's Pl., Bklyn., N. Y.  
Fay's Beauty Parlor, 1293 Broadway, Bklyn., N. Y.  
Mme. Gertrude, 527 Nostrand Ave., Bklyn., N. Y.  
Mme. G. FitzGerald, 317-72nd St., Bklyn., N. Y.  
Miss Carrie Herz, Gates Ave. Nr. B'way, Bklyn., N. Y.  
Mr. A. Boch, 129 S. 13th St., Philadelphia, Pa.  
Mr. Peter Mahalek, 128 S. 17th St., Philadelphia, Pa.  
Mr. Chas. Lucker, 118 S. 17th St., Philadelphia, Pa.  
Mrs. L. Knox, 5860 Market St., W. Philadelphia, Pa.  
Miss M. McKay, 168 Geary St., San Francisco, Calif.  
Mrs. A. Guehring, U. S. Grant Hotel H. P., San Diego, Calif.  
Mrs. E. E. Goff, 1019 State St., Santa Barbara, Calif.  
Mrs. L. Koschat, 801 Brach Shop, W. 7th St., Los Angeles, Calif.  
Mrs. H. J. Powers, Hotel Del Coronado, Del Coronado, Calif.  
Mrs. E. E. Burnham, 138 N. State St., Chicago, Ill.

Messrs. Gullmont & Peters, 705 Marshall Field Annex Bldg., Chicago, Ill.  
Miss C. C. Burns, 708 Lapham Bldg., Providence, R. I.  
Miss Frances, 7 Temple Place, Boston, Mass.  
M. E. Collins, 561 Boylston St., Boston, Mass.  
Miss L. J. Kane, 420 Boylston St., Boston, Mass.  
Mr. J. Kaufman, 149 Tremont St., Boston, Mass.  
Mr. J. Famolare, 7 Temple Place, Boston, Mass.  
Mr. E. McGinnis, Jenkins Arcade, Pittsburgh, Pa.  
Miss I. L. Graham, 222 Jenkins Bldg., Pittsburgh, Pa.  
Easton-McKelpine, 27 E. Grand River Ave., Detroit, Mich.  
Rudolph's Hair Store, 309 David Whitney Bldg., Detroit, Mich.  
Beatrice Beauty Parlor, Madison Theatre Bldg., Detroit, Mich.  
Mrs. M. M. Harris, 1534 Second Ave., Seattle, Wash.  
May Holland Hair Shop, 1534 Second Ave., Seattle, Wash.  
T. J. Dickson, 1604 Westlake Ave., Seattle, Wash.  
A. Weller, 357 S. Salina St., Syracuse, N. Y.  
A. Weller, 24 Bank Place, Utica, N. Y.  
Mrs. J. Whalen, 308 Sterling St., Watertown, N. Y.  
Regal H. P., 207 Ackerman Bldg., Binghamton, N. Y.  
Mrs. C. Smallcooke, cor. State & Lark Sts., Albany, N. Y.  
Miss E. Sullivan, 35 State St., Ogdensburg, N. Y.  
Benkemper's, 1900 Euclid Ave., Cleveland, Ohio.  
Mrs. M. E. Handly, c/o Lindner, Cleveland, Ohio.  
Mr. P. Santurello, c/o Dunn Taft Co., Columbus, Ohio.  
McIntyre Hair Shop, 327 W. Walnut St., Louisville, Ky.  
Lemmon Hair Shop, 301 Sharp Bldg., Kansas City, Mo.  
Miss C. Tegeler, 312 N. Euclid Ave., St. Louis, Mo.  
Lillian Herr, 1104 Walnut St., Kansas City, Mo.  
Hepner's Hair Emporium, 525-13th St. N. W., Washington, D. C.

M. E. Scheetze, 208 Kenos Bldg., Washington, D. C.  
Woodward & Lothrop, Washington, D. C.  
Mme. M. FitzGerald, 1211 F. St. N. W., Washington, D. C.  
Alice B. Caughey, 4122 Illinois Ave. N. W., Washington, D. C.  
Mrs. Helen Ingersoll, 408 Morrison St., Portland, Oregon.  
Olds, Wortman & King, Portland, Oregon.  
Burgess Nash Co., Omaha, Nebraska.  
Rike-Kumler Co., Dayton, Ohio.  
Mr. R. Harper, 416 Bloor St. West, Ontario, Canada.  
Mrs. M. Bellow, 472 State St., Bridgeport, Conn.  
Mrs. F. Groten, 209 Market St., Paterson, N. J.  
Shinn & Lorensen, 210 Krait Bldg., Des Moines, Iowa.  
The S. A. Clayton Co., 18 E. Hunter St., Atlanta, Ga.  
Mr. R. M. Leonard, 205 Hyde Park Ave., Atlanta, Ga.  
Mrs. D. Felbleman, Suite 413, Kress Bldg., Houston, Texas.  
Mrs. J. B. Kinkead, 324 E. 11th St., Oklahoma City, Okla.  
Mme. E. Siebert, 410 N. 7th St., Allentown, Pa.  
Mary E. Meakim, 8 W. Grand St., Elizabeth, N. J.  
Helen Bergman, 115 Western Ave., Apt. 2, St. Paul, Minn.  
Mr. A. Phillips, 86 Mt. Desert St., Bar Harbor, Maine.  
Charles Hair Goods Store, 410-16th St., Denver, Colo.  
Mme. O. Provost, 50 Merrimac St., Haverhill, Mass.  
Miss M. G. Bame, 301 Bergner Bldg., Harrisburg, Pa.  
Deila Carmen, 1030 Nicollet Ave., Minneapolis, Minn.  
Miss E. M. Rice, 53 W. Market St., Wilkes-Barre, Pa.  
Mr. J. T. Drescher, 58-60 Grand St., Waterbury, Conn.  
Mrs. L. Dennerle, 220 Clark Bldg., Birmingham, Ala.  
Mrs. L. R. Stevens, 1128 1/2 B'way, Tacoma, Wash.  
J. L. Chalfoux Co., Lowell, Mass.  
M. Percell, 677 Broad St., Newark, N. J.

An illustrated booklet can be had from Nestlé's free of charge explaining the permanent waving more fully, as also the Home-Outfit and the new water-waving device.

**C. NESTLÉ & CO.,**

657 and 659 FIFTH AVENUE  
Corner 52nd Street NEW YORK

Original Inventors and largest permanent waving establishment in existence

Telephone Plaza 6541





## Cheney Satin Barré

**A** SATIN rich among satins is Cheney Satin Barré—its lucent texture bright with a lustre which yet is tempered by its semi-visible bar effect. A satin, this, of a character individual and still restrained. . . . Another Cheney Satin, and so a satin of Cheney quality.

*Further Cheney Satins—which also are displayed wherever fine silks are sold:—Cheney Satin Panne, Cheney Satin de Lyon, Cheney Satin Charmeuse, Cheney Satin Duchesse, Cheney Dress Satins.*

### CHENEY BROTHERS

*America's Leading Silk Manufacturers  
4th Avenue and 18th Street, New York*



*This stole of supple ermine with its fluffy collar of white fox drapes itself about the shoulders with most charming becomingness*



*Bands of mole and grey fox that drop to a deep point at the back, a single sleeve, and a collar of soft grey fox make this unusual cape*

LONDON FINDS IN THE COOLNESS OF THIS SUMMER,

ADDITIONAL EXCUSE FOR LOVELY SUMMER FURS

MODES FROM BRADLEY, LONDON



*This wrap of seal musquash adopts a deep cape collar of sable squirrel. The chic little hat is of tête de nègre satin with paradise*



*A wrap to "lose oneself" in, is this ample cape of mole mounted on a foundation of ninon. The collar is a deep one of sable squirrel*





# STANDARD EIGHT

## A Powerful Car

### Luxury of Power Combined with Beauty of Line

WHEN men or women talk with pride about their automobiles, they naturally seem to put much emphasis on *power*.

Power, and lots of it, sells cars. It makes owners better pleased with their cars. There is no luxury like the sense of power.

We have combined the 83 horsepower of the Standard Eight with a trim, artistic body of almost spirit-level straightness. Ventilator in cowl, an improved windshield—these and other features add beauty and convenience to a power such as sagas might be sung about.

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STANDARD STEEL CAR COMPANY  
Automotive Dept. Pittsburgh, Pa.

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# Sheridan

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AN EXCLUSIVE STYLE SHOP

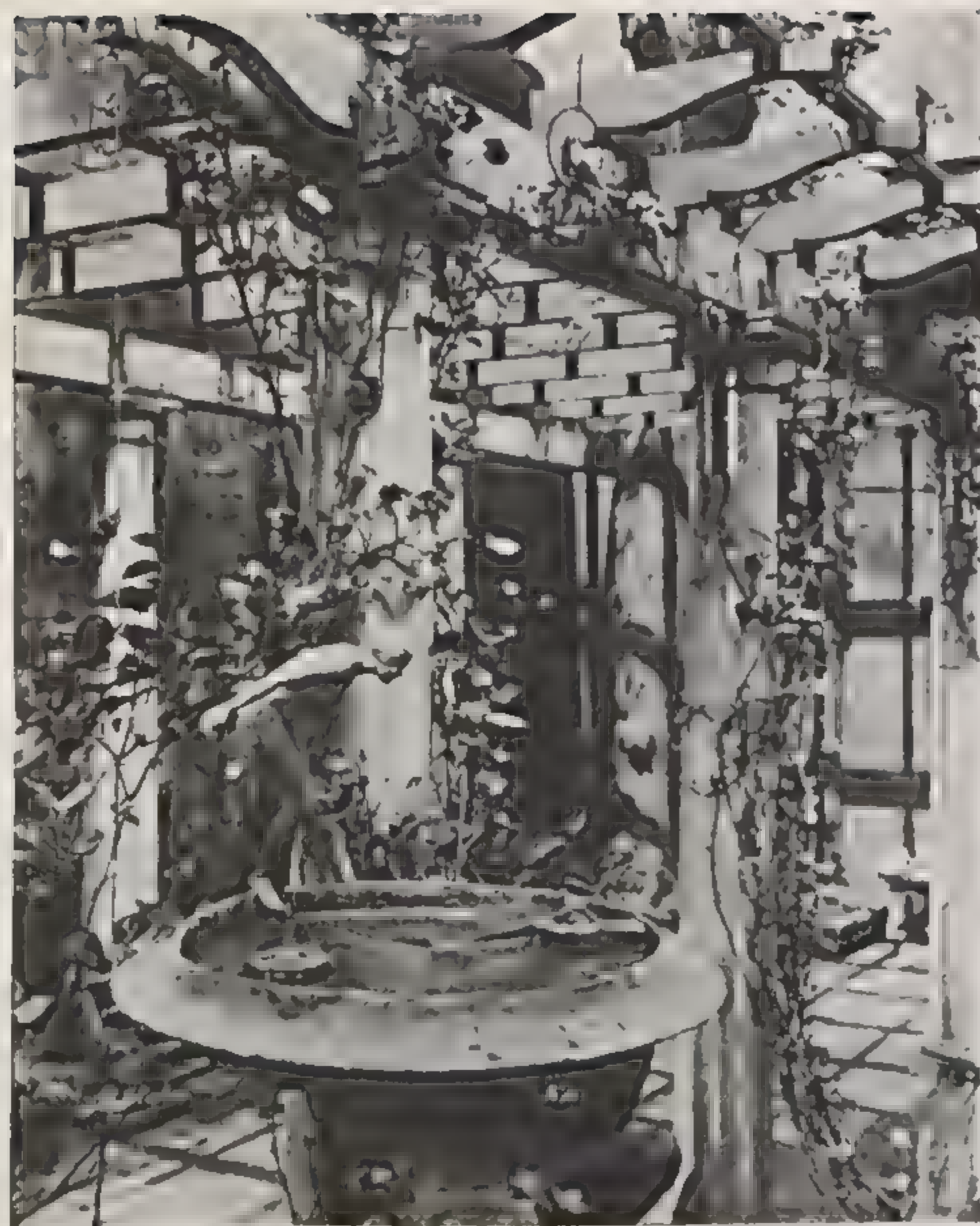


distinctive shop of authentic styles, for the woman who demands exclusive and charming models.

*Chartreuse taffeta gown, embroidered with red beads. Heavy red bead tassels lend a distinctive note to an already charming gown.*

Mail Orders Filled

RICH FURS - GOWNS - WRAPS



Frances Benjamin Johnston

*Among the gracious things with which the sculptors enrich our gardens is the spirited figure poised gracefully above a bird-bath recently designed by Lucinda Davies*

## ART PAYS TRIBUTE to the HEROES

(Continued from page 61)

so close, in the midst of events of which every detail was of such vital importance to the outcome of the war, robbed them of a certain power of perspective and of the ability to eliminate. Possibly they needed more confidence in the intelligence and in the imagination of their public or felt too keenly a set task. Whatever the cause, however, the fact remains that the atmosphere of the exhibition was not one to thrill either the art-loving or the sensation-loving public. To one who sought there an art which might be distinctly pigeon-holed as Canadian, it was a disappointment, for beyond its nationality in subject, it might have been as readily the work of French, English, or American painters for Canada, like America, can hardly be said to have an art of her own, as most of her painters have been trained in Paris or at least on the continent, and follow those traditions.

### HISTORY MADE DECORATIVE

The finest large canvas in the exhibition, both from the standpoint of art and in its vigorous and dramatic presentation, was the "Landing of the First Canadian Division at Saint Nazaire, February, 1915," by Edgar Bundy. If

in looking at it, one is conscious that the artist was familiar with Rembrandt's "The Night Watch," even to the remembrance of the children running across the foreground, one can not but admire the skill with which he included the actual events, the famous band of the Royal Canadian Highlanders, the troop-ship, the group of officers whose portraits have been so ably introduced, and the emphasis of the dramatic effect of the landing reflected in the expressions of the crowd.

### THE CANADIAN STORY

The great seascape in the entrance-hall, "Canada's Answer," by Lieutenant-Commander Norman Wilkinson, depicts the rush of the first Canadian volunteers to defend the cause of freedom. From this first response of the great nation on through the depicting of the great events such as those which took place at Vimy Ridge and at Ypres, the force of "Canadian Artillery in Action," by Captain Kenneth K. Forbes, and "War in the Air," by Nevinson—whose own personal experience in the air added to his skill in painting aerial subjects has already associated his name

(Continued on page 142)



*Among the most successful presentations of real warfare in the Canadian Memorial exhibition was Captain Kenneth K. Forbes's painting of Princess Pat's regiment at Sanctuary Wood*





© Stein &amp; Blaine

Stein & Blaine invite you most cordially to view their new and comprehensive collection of fur, frocks, suits and hats for autumn and winter, which have just finished coming for them and which is I think, the most interesting one that I have yet done - S. M. A. Dainoff.

# Stein & Blaine

13 and 15 West 57th Street, New York City





**L**ET them play as hard as they like—  
—their blouses are Kaynee!  
That means they'll stand the  
wear and tear that real boys  
give their clothes.

There's a manly set to a Kaynee Blouse—good shoulder lines, well-cut collar, perfect buttons firmly sewed on, exclusive patterns that can't be imitated in cheaper blouses. You can boil Kaynee Blouses without the colors fading, too!

Kaynee Blouses range in size from 4 to 16 years—then there are the delightful Kaynee togs for tiny tots, and wash suits that you're sure to be interested in.

"Let them grow up in Kaynee" Creepers, Undertogs Pajamettes Rompers, Wash Suits, Blouses, Shirts.



# KAYNEE

## BLOUSES

The KAYNEE COMPANY, Cleveland, Ohio

## ART PAYS TRIBUTE to the HEROES

(Continued from page 140)

with it—there will be, when the whole is complete, an entire survey of Canadian activity in the war. It is to be regretted that the great decorations by Augustus John for the dome could not be exhibited in the galleries, though the artist was not unrepresented there.

While most of the pictures might be judged more as easel pictures than as decorations for the walls of a public building, there was one which stood out for its mural quality. It was "Number Three Canadian Stationary Hospital at Doullens, France," by Gerald E. Moira, a happy contrast to the other large and distinctly decorative canvas, "Sacrifice," by Charles Sims, which is both painfully literal and literally painful. Some of the most able paintings was by Orpen, and by far the best portraits were from his brush.

From New York, the exhibition has gone to Toronto to form the chief feature this year of the Canadian National Exhibition of Toronto, the largest annual exhibition held in that country.

### THE NEW PEACE MEDAL

In the past few years, we have grown accustomed to finding more and more of our painters turning to the kindred art of etching; but we have not as yet, to the same extent, sought medalists among our sculptors. With the growing interest in medals in this country, ably fostered by the influence of the American Numismatic Society, the

sculptors are devoting more and more of their attention to this field. A part of this interest is, of course, a result of the war, and many of the best of the recent medals are a direct outcome of the war. Among these is the very beautiful medal which commemorates the signing of the treaty of peace, and which was designed by Chester A. Beach for the members of the American Numismatic Society. One does not need to know that the design was chosen unanimously in a contest in which fifteen sculptors of prominence took part to appreciate its beauty. In the art of medal making, it is a new departure, for its design does not follow the traditions of medal making, but goes back to the principles of flat design of the Parthenon Frieze, in which undercutting gave shadows to throw the figures into relief.

On the obverse of the medal, a powerful figure typifying the League of Nations rides the winged Pegasus, accompanied on either side by Peace with her wreath and Justice with sheathed sword and the typifying scales, the three figures trampling out the torch of destruction. On the reverse, the sun shines through the war clouds onto the palace of Versailles. In the design there is a sense of bigness and freedom which far exceeds the size of the medal to which it has been so successfully adapted, combined with a delicacy of handling and a beauty of line that denote the work of an artist.

## The VANGUARD of the COMING MODE

(Continued from page 45)

A coat with a decided waist-line, especially in the back, also from Renée, appears at the bottom of page 45. In a vivid liberty red duvetine, it is adorned with a wide collar of seal fur. A decided fulness in this coat is held in at the waist-line in back, by groups of shirrings. The line of the coat-skirt bulges slightly at the hip and narrows toward the bottom. The upper part of the coat gives the effect of a short cape, but is really a part of the coat at the back, where it blouses considerably, while the front actually takes the form of a short circular cape drawn over the arms to form sleeves and held together where the collar of fur ends.

### A NEW COAT-DRESS

At the upper left on page 45 is one of the newest of the coat-dresses (from Paquin) now being worn in Paris. Its several new features include the high collar, the two-tier effect of the dress, and the long panel that extends from the neck to the bottom of the skirt, giving a very long effect; all these are definitely new points. It is shown in a soft rust coloured duvetine with a front and a collar to match in satin. The very narrow belt at the waist is of matching leather. The upper part of the dress, extending as far as the bottom of the first tunic, is of one piece. The fulness, which is quite circular, is held at the sides and at the back in godet plaits wider at the bottom than at the top. These stitched plaits are used at either side of both the tunic and the skirt. The dress is otherwise

untrimmed and fastens at one side.

### FROCKS FOR AFTERNOON AND EVENING

The Jenny dress for afternoon wear, shown by Gidding, which appears at the lower left on page 44, is in navy blue taffeta elaborately embroidered in turquoise blue beads. The dress starts without the familiar straight chemise lines that have been so popular for several seasons back, but at either side, widths of the taffeta are hung, as it were, over a narrow belt that marks the waist-line. The upper part of the taffeta that loops over the belt at either hip, puffs into wide panniers, while the bottom part hangs in bouffant lines to the hem of the skirt. The neck and short sleeves are finished with tiny turquoise beads.

At the right on page 45 is sketched a charming evening gown of black satin, simply trimmed with sapphire blue satin, beautifully embroidered in jet beads. The straight silhouette, though often slightly modified, is maintained in many of the new evening gowns, and while the bodice is very artistic, there is very little of it. There are no sleeves, and the back is cut very low, while straight bands cross the shoulders. The skirt is gracefully draped, but does not give the effect of fulness, though there are wide loops at either side of the skirt ending in tassels of jet beads. It seems unlikely that sleeves of any kind are to be seen in evening gowns, at present. In fact, afternoon frocks are adopting features that used to be received for evening wear alone.





# Are you young?—Or only trying to be?

*You'd think this was entirely too young to be the portrait of "A Misleading Widow." But it is. Such a fascinating, provoking, adorable little widow that the man in the case fairly comes back from the dead—with his own crape on his arm—in order to live happy ever afterward. Which wouldn't be difficult—with Billie Burke—even in an Artcraft picture.*

*When Miss Burke isn't skimming between Hastings-on-Hudson and Fort Lee, or snatching a bit of a holiday on board her new yacht, she sometimes talks to interviewers—if Florenz Patricia doesn't object. This time the conversation was about something even more interesting than pictures—at least to a woman—and that's complexions!*



*Billie Burke never has grown up—and she never will. She's seventeen for always and always and always. And—this is how she does it*

**S**HE was sitting on the floor, quite frankly and much more gracefully than you would sit in a chair, madame. The reason was that Florenz Patricia preferred the floor for strategic reasons connected with the inability of one's favorite toys to fall any further. And where Florenz Patricia sits, there sits her incorrigible mother who has simply lost all interest in growing up. But it was a most sorrowfully grown-up subject that Billie Burke was discussing.

"When I see them trying so hard to be beautiful—these women one passes on the Avenue—it just makes me sad. The most wonderful clothes in the world, and the most disappointing faces! Massage that takes away all the life and expression. Rouge, in place of the colour they ought to have naturally. And powder to cover up all sorts of blemishes. They spend so much time and money to make you think they're young. But you never do. Never . . . Is it any wonder they have such tired, tired eyes?"

"But they can't help it, Miss Burke," the interviewer said, looking into those other eyes that were young enough to see fairies. "They haven't got your secret."

**"I** HAVEN'T got it myself," and the erstwhile "Misleading Widow" of the latest Artcraft picture success laughed with most engaging candor. "But you see I know who has it. And that's Madame Leclaire. To me, it's the most wonderful secret in the world—real magic—and I've never used cosmetics since I found out about it. No, it isn't electricity or massage or anything else you ever heard of, but when I've been working day and night over a new film and am dead tired, I just motor into town and run in to see Madame for an hour for one of her treatments. Restful? You feel like a different person! Your eyes are bright, and the blood tingles under your skin. You couldn't think of needing rouge. Life looks worth living, because—well, you're young. You don't need to pretend.

"Even a few treatments are a help, but you ought to take them regularly for a while to get the full effect. Expensive? Ye-es, they are—very. But no woman objects to paying for what she really gets. If they'd take my advice they'd all go to her. It's never too early to begin keeping your complexion.

"Her address? Certainly. Most of the society women know it, but—maybe they're selfish—they don't tell. I don't want to keep her all to myself! Here it is—"

## MADAME LECLAIRE

11 WEST 58th ST.

NEW YORK CITY





## The Three Graces

They grace all table occasions—reveal to discriminating palates an unusual delight—to be served alone as wondrous desserts or to crown a formal dessert with added joy and appetizing cheer.

**NABISCO** —two golden, fragile strips enfolded, a filling of creamy sweetness.

**ANOLA** —two chocolate-flavored wafer squares with a chocolate creamy filling.

**RAMONA** —something new—two bars of chocolate goodness with a coconut creamy center.

*All sold in the famous In-er-seal trademark package.*

**NATIONAL BISCUIT COMPANY**



## WHAT THEY READ

**CYNTHIA AND THE ACTOR MANAGER**, by LEONARD MERRICK, continue the work so well begun by "Conrad in Quest of His Youth" of introducing to the American public an author of rare charm and exceptional ability hitherto known only to a discerning few.

"The problem with which 'Cynthia' opens," says the sympathetic introduction by Maurice Hewlett, "is the familiar one of the novelist, considered as such, and as lover, husband, father and citizen. Now it's an odd thing, but not so odd as it seems at first blush, that while you may conceive a poet in these relations and succeed in interesting your readers, you will fail with a novelist. I cannot now remember a single interesting novel about a novelist. \* \* \* Luckily, in 'Cynthia', Mr. Merrick finds a secondary theme, and handles it so delicately and so tenderly that the book has an abiding charm because of it. That theme is the growth of Cynthia's soul."

The technique of Merrick is the technique of an etcher. His economy of means is a gauge of his art. His stroke is light, deft, and exact. Cynthia is sketched in a dozen lines, and we know her, know her as only a thread in the complicated fabric of the life of Humphrey Kent, the novelist, who marries her. And we see her grow, by degrees almost as imperceptible to us as they are to him, into the fundamental warp on which that fabric is built.

Light as is the author's touch, it is unerring. When he presents his characters, we know them, not as they seem to the casual eye, but as they are, and that without any of the pages of analysis, soul-searching and soporific, with which a lesser novelist illumines his characters. Caesar? Could we know more of Caesar if a whole volume were to be devoted to him? And again, how perfect a vignette is the acrid and keen Miss Wix. That, perhaps, is the secret of Merrick's charm. He transports us to a world of his own in which we live and move among people whom we understand as if we had met them in reality, and whose life we feel will continue after we have closed the book.

"The Actor Manager" deals with that glittering world beyond the footlights which has such perennial fascination not only for those who know it well, as Merrick does, but even for those whose nearest approach is no closer than the orchestra circle.

It is interesting to note how widely Mr. William Dean Howells, who introduces this volume, differs from Mr. Hewlett on the fictional value of the author hero.

"It is a world," says Mr. Howells, "which will always have a glamour, will be misted in an illusion such as wraps the persons whom its people are engaged in representing, either in the novel or in the drama. In other terms, and I hope simpler terms, his story is commonly the story of obscure talent struggling to the light in those very uncertain avenues to distinction and prosperity; and he contrives to vary it only by the different phases of their failure or success, which is always the same sort of failure or success. I do not

know why the events should be of more appreciable human concern than comparable events in the lives of rising or falling painters, sculptors and architects, who should equally appeal in their like quality of artists. But it is certain that we somehow feel an enchantment in the career of the artists who create characters in fiction, or represent them in the theatre, which we do not feel in the careers of those other artists. \* \* \* In any case, it is certain that, since fiction ceased to concern itself solely with kings and princes, or even with the nobility and gentry, it has found nothing of such sovereign effect with the reader as the aspirations and adventures of people, the younger the people the better, trying to get past the publisher or the manager into the light of the public square."

One may perhaps, be tempted to disagree with both Mr. Hewlett and Mr. Howells and hold that it matters little in what rank or profession an author places his characters if he possesses Mr. Merrick's gift of creating about them a world of convincing reality and if he understands, as Mr. Merrick understands, the more important world within them. "The Actor Manager" will stand as one of the keenest and most subtle studies of character and its inevitable influence in shaping life which recent years have brought us. (New York: E. P. Dutton and Company; \$2 net.)

**THE CITY OF COMRADES**, by BASIL KING, returns to that favourite Victorian theme of a "rake reformed," and what is more, it makes out of that theme an absorbingly interesting novel set against a background of New York. Whether its famous Down and Out Club exists or not in reality, it assuredly should exist, for its way of salvation is the logical and inspiring one.

The hero, a young Canadian of excellent birth, has been cast off by his family because of his wildness. He drifts down and down until he finds himself at last in the gutter, hopeless and friendless save for one old man as forlorn, degraded, and friendless as himself. Though much lies to his discredit, he is not a criminal, but now hunger drives him to attempt a burglary in the home of a wealthy New York architect. The experience and the woman he meets in this attempt turn him at last to the upward path, and the story is concerned with his struggle back to usefulness and self-respect.

The war, as might be expected, plays a part in his regeneration, but it is a minor part. The real work is accomplished by the Down and Out Club, made up of men who have met the same experience and conquered it and by old "Lovey," the one remaining friend who rises with him, aiding him by the double force of a dogged loyalty and a sense of responsibility.

The story is well constructed and well told without overabundance of words to cloud its force, and the substance which lies back of the story entitles it to rank above that of the average fiction. (New York and London: Harper & Brothers; \$1.75 net.)





## Restore Your Skin!

Banish the tan, freckles, sunburn and sallowness which Summer has left on your face. The effects of sun and wind appear ghastly under artificial light.

Valaze treatments and Valaze preparations, devised by Mme. Rubinstein to meet your particular complexion needs, will eradicate all traces of summer blight and restore its true bloom to your complexion.

### Valaze Home Treatment for Restoring the Complexion after Summer Exposure

1. Cleanse your face by patting in Valaze Bleaching Creme.
2. Apply a thin coating of Valaze Beautifying Skin Food.
3. Wipe off with Valaze Skin-tonic Lotion.

This treatment requires from 5 to 15 minutes and can be administered either before retiring, in which event the skin food should be left on over night, or at any time during the day when a half hour's applica-

tion of the skin food will be found adequate.

Complete treatment—three preparations and Mme. Rubinstein's personal instructions—sent post-and-war-tax prepaid on receipt of the *special* price of \$3.25 for normal skins—\$4.00 for dry, sensitive skins.

Write to Mme. Rubinstein all about your skin—whether it is dry, moist or greasy, wrinkled, smooth, soft, or harsh to the touch.

At Maison de Beauté Valaze, open pores, blackheads, wrinkles, flabby skins, crowsfeet and all other complexion ailments are treated. Mme. Rubinstein has herself trained the assistants who administer these treatments and personally supervises the compounding of all Valaze preparations.

## MME. HELENA RUBINSTEIN

Maison de Beauté Valaze

No. 46 West 57th Street, New York City

#### Maisons de Beauté Valaze at

New York	Melbourne	New Orleans
London	Auckland	Atlantic City
Paris	San Francisco	Chicago

Address Dept. C for "Beauty in the Making", Mme. Rubinstein's brochure on Valaze Home Treatments, which will be sent you with her compliments.



#### A Few Valaze Preparations In General Use Are:

**Valaze Beautifying Skin Food**—The great complexion restorative—\$1.25-\$2.25-\$6.50. Special sample size, 50c.

**Valaze Liquidine**—Removes "shine" and whitens the skin, prevents blackheads and promotes circulation. \$1.75-\$3.00-\$6.00.

**Valaze Beauty Foundation Creme**—For use on oily skins. \$1.00-\$2.00-\$5.00.

**Valaze Cream of Lilies**—A foundation cream for use on dry skins. \$1.25-\$2.50-\$5.50.

**Valaze Roman Jelly**—Removes wrinkles, bagginess of the throat and under the eyes, crowsfeet and flabby skin. \$1.50-\$3.00.

**Valaze Skin-Toning Lotion**—For normal skins—tones and braces the skin, helping to remove lines, close enlarged pores. \$1.25-\$2.50-\$5.50. "Special" —for dry skins—\$2.20-\$4.40.

**Valaze Anthosoros**—Prevents crowsfeet—a specialty for dry, wrinkled faces and necks. \$1.65-\$3.50-\$6.00.

**Valaze Baume Blanc**—Soothing and healing for irritated skins, and blotchy complexions. \$1.50-\$3.00-\$5.00.

**Valaze Bleaching Creme**—\$1.10-\$2.20-\$5.50.

**Valaze Blackhead and Open Pore Paste**—Closes enlarged pores, expels blackheads—restores skin to normal condition. \$1.10-\$2.20. Special sample size, 50c.

**Valaze Complexion Powder**—For normal and moist skins—all tints. \$1.00-\$1.50-\$3.50-\$5.50.

**Valaze Novena Powder**—For dry skins—all tints. \$1.50-\$3.50-\$5.50.

**Valaze Crushed Rose Leaves**—A perfect rouge. \$1.00-\$3.50-\$6.50.



# Remove the Film

From Your Teeth—  
Then Look at Them

*All Statements Approved by High Dental Authorities*



## Let Your Own Eyes Tell

**T**HIS is to urge a free ten-day test of a tooth paste which combats the film. See the results and then decide if filmless teeth will pay.

That slimy film which you feel with your tongue is the cause of most tooth troubles. The tooth brush alone doesn't end it. The ordinary tooth paste does not dissolve it.

It clings to the teeth, gets into crevices and stays. That is why teeth brushed twice daily still discolor and decay.

That film is what discolors—not the teeth. It is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea. So, despite the tooth brush, all these troubles have been constantly increasing.

Dental science has found a way to combat that film. The way is now embodied in a dentifrice called Pepsodent. It does what nothing else has done. That is the tooth paste we ask you to try—use a ten-day tube at our cost and see the results for yourself.

## You Do Not End the Film

Your present methods remove food debris, but they do not end the film. So teeth discolor and tartar forms. Wherever the film is, decay may follow.

The use of Pepsodent applies pepsin to the film. The film is albuminous and pepsin is the digestant of albumin. The object is to dissolve the film, then to constantly combat it.

Pepsin long seemed impossible. It must be activated, and the usual agent is an acid harmful to the teeth. But dental science has now discovered a harmless activating method. And that has made the constant use of active pepsin possible.

Clinical tests under able authorities have proved the results beyond question. Leading dentists all over America now urge the use of Pepsodent. It is keeping millions of teeth white, safe and clean.

Now we ask you to prove it.

**Pepsodent** PAT. OFF.  
REG. U.S.

*The New-Day Dentifrice*

A Scientific Product—Sold by Druggists Everywhere

### Ten-Day Tube Free

THE PEPSODENT CO., Dept. 645,

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Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

Name .....

Address .....

### Send This Coupon for a 10-Day Tube

Note how clean the teeth feel after using. Mark the absence of the slimy film. See how teeth whiten—how they glisten—as the fixed film disappears.

Do this and then decide between the old ways and the new. Cut out the coupon now.



The oval cushion is of taupe satin with a narrow plaiting around the edge and a centre of quaint old needlework outlined in plaiting. The scarlet silk tassels complete a most satisfactory effect. It is 20 by 15 inches; \$45. The square cushion is of the same satin with a gay inset of needlework. It is 16 inches square; \$45.

### BASKETS AND CUSHIONS THAT SHOW

### SOME INTERESTING WAYS OF COM-

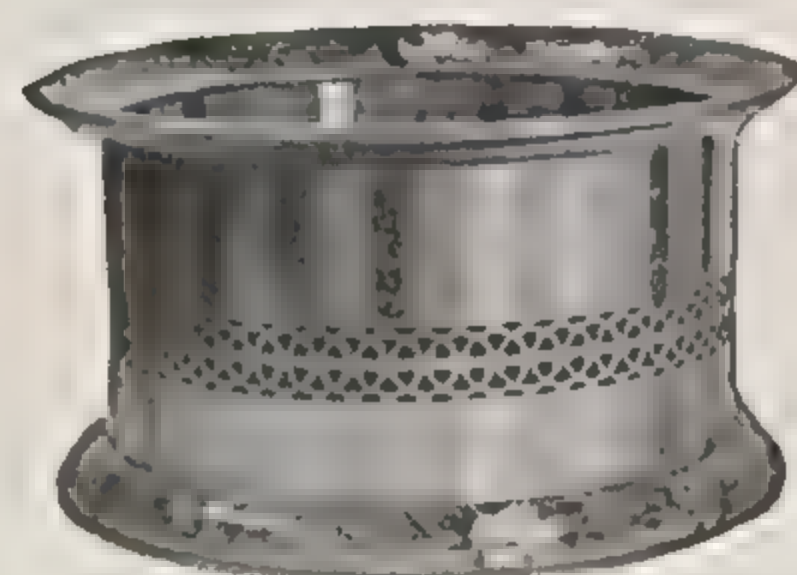
### BINING PRACTICALITY WITH BEAUTY



(Below) A low and smart waste-basket is made of a delicate green tin striped in gold and bordered top and bottom with a floral design. It measures 8 by 15 inches; \$10.



A waste-basket of papier maché is effectively made of inscribed white paper bordered gaily in red, white, and blue and lined with tricolour. It is 11 inches high; \$10.



An Italian print of heavy papier maché is bordered decoratively and lined brilliantly with blue or plum shellacked paper to make a waste-basket 11 inches high; \$15.



(Left) A white linen cushion 19 inches square is charmingly applied with green linen ivy-leaves and has a rose cording; \$18. The oval cushion is of mauve sundour with a corded blue taffeta band; \$20. The other cushion of yellow linen has a basket design of flowers done in old quilting; \$16.



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THE ACE

This drawing could have been made by only one man. It could have appeared only in one American periodical. Who is the man and which is the periodical?

## Life

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## Don't Wear a *Passé* Complexion

**W**ITH the arrival of fall, a complexion that is tanned or freckled becomes as *passé* as an old straw hat.

Above summer outing clothes a brown, coarsened skin may not be noticeably unattractive, but with the dress attire of a more formal season, it is as glaringly out of keeping as it is unlovely.

If you have followed Elizabeth Arden's suggestions and protected your skin throughout the summer with the special Arden preparations for this purpose, your skin is still fair, soft and fine of texture. But if wind and sun have left you unpleasant souvenirs, the sooner you get rid of them the more easily will you escape permanent ill effects, for tan and sunburn toughen the skin and make it coarse, leathery and wrinkled—like an old sea captain's.

In the following list of Arden Preparations are some that give quick and infallible results in whitening the skin and imparting to it a flower-like delicacy. But as every skin presents individual problems, it is well to write Elizabeth Arden a description of your appearance and let her suggest a course suited to your special needs. If you are interested in obtaining permanent results in the shortest possible time, write for information and booklet about the ELIZABETH ARDEN HOME COURSE.

## The Arden Venetian Preparations

**VENETIAN CLEANSING CREAM**—Frees the pores of all foreign matter and leaves the skin soft and receptive. Should be used preparatory to any complexion treatment. Liquefies immediately—does not stretch the skin or clog the pores. \$1, \$2, \$3.

**VENETIAN ARDENA SKIN TONIC**—Should be used after the Cleansing Cream. A mild astringent, it tones, whitens and refines the skin, making it brilliantly fresh and clear. \$1.75, \$3.25.

**VENETIAN SPECIAL ASTRINGENT**—A stronger tonic, for flabby, wrinkled skins. It firms sagging muscles, reduces puffiness under the eyes and by gradually tightening the skin, eliminates deep wrinkles. Made of astringent essences and imported herbs, it is a truly wonderful rejuvenator. \$3.50.

**VENETIAN ORANGE SKIN FOOD**—A deep tissue builder of exceptional potency. It is both food and tonic to thin faces and is excellent for filling out hollows in cheeks and around the eyes and forehead. \$1.75, \$2.75, \$3.75.

**VENETIAN LILLE LOTION**—A protective lotion which prevents and relieves tan, sunburn and freckles and gives the skin a lovely finish. Ideal for evening; does not rub off. Mildly astringent, it helps correct oiliness and coarse pores. Blanche, Cream, Naturelle, Spanish Rachel. \$1 and \$2.

**VENETIAN AMORETTA CREAM**—A delightfully fragrant day cream to use before powdering. It gives the skin a velvety softness and protects it from wind and sun. \$1 and \$2.

**VENETIAN PORE CREAM**—An infallible remedy for coarse pores and blackheads. Restores smoothness and

daintiness of texture to the coarsest skin. \$1.

**VENETIAN ACNE LOTION** quickly eradicates skin blemishes such as pimples and eczema—every woman should keep a bottle on hand for occasional need. When these unsightly blemishes appear at the most inopportune time, this splendid corrective will banish them. \$1.25.

**VENETIAN BLEACHING CREAM**—A mild but effective preparation for removing tan. It nourishes as well as whitens the skin and is especially recommended for making the hands plump and youthful. \$1.

**VENETIAN SPECIAL BLEACH CREAM**—Banishes freckles and also all skin discolorations such as liver spots, moth patches and collar marks. \$1.50.

**VENETIAN EYELASH GROWER**—Enhances the witchery of beautiful eyes by growing long, sweeping lashes. \$2.

**VENETIAN EYE SHADOW**—Blend lightly over the eyelids and at the corner of the eyes to intensify the color and brilliancy of the eyes and make them appear larger. Box, \$1.

**POUDRE D'ILLUSION** gives the skin a peach-like bloom. Inimitable in color and quality; exquisitely perfumed. \$2.75.

**VENETIAN ROSE COLOR**—Liquid rouge that duplicates nature in its fresh, delicate tone. Good for the skin; waterproof; does not rub off. Imperceptible. \$1, \$2.

**SAVON KENOTT**—A famous Parisian dentifrice which purifies and preserves the teeth, hardens the gums, sweetens the breath and is delicious in taste and fragrance. Box, \$1.

Mail the Preparations you wish and mail with address and cheque or money order. Add postage unless order exceeds \$10. Send for booklet, "The Quest of the Beautiful," describing all the Preparations. When writing, address Elizabeth Arden personally at her New York Salon, Suite 507.

## ELIZABETH ARDEN

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WASHINGTON, D. C., 1147 CONNECTICUT AVE.  
BOSTON, MASS., 192 BOYLSTON STREET  
NEWPORT, R. I., 184 BELLEVUE AVENUE

## MOTOR NOTES

**T**HERE can be no question that this is going to be the year of years for the automobile industry. A conservative estimate shows that nearly two million motor-cars will be manufactured during 1919. A canvass of the country by the Boston News Bureau showed that on the first of January a total of six and a quarter million passenger cars and trucks were registered in the United States, or twenty-two per cent. more than in the previous year; and this fact is true despite the reduction of output incident to war-time conditions. With peace a reality, production is increasing by leaps and bounds, and the gain for 1919 may safely be predicted as tremendous. In fact, the automobile manufacturers are really in straits to secure the parts and materials necessary for their expanded progress. It is practically impossible for a new manufacturer to enter the field, unless he has the very confidential ear of the maker of parts, for, as it is, the demands of the makers already in the field can be met only with great difficulty. It is an extraordinary situation. And it is additional evidence, if that be required, that America is preeminently the land of the automobile, as every one knows.

### THE IMPORTANCE OF SMALL THINGS

The experienced motorist has come to look for the little things even before some of the big things when he selects a car nowadays. The refinements of driving in comfort have a greater relative importance than ever before. The reason for this is not far to seek. The standardization of parts and the great similarity of the specifications of many cars of moderate price have placed the burden of individual selection largely upon the equipment of the car. For this reason, new incidentals that lead to increased driving enjoyment are constantly coming on the market. Some of the season's new models show great attention to this aspect of motoring. In the new Standard eight-cylinder open models, for instance, a number of little features of interest are to be found. Of these, one of the most attractive is a combination dash light and trouble light that is really well designed. Under ordinary circumstances, this light looks like the conventional dash equipment; it is merely a protecting light with a hooded bulb illuminating the dials of the instrument board. But, should something go wrong with the motor, or a puncture call a halt in the run, this light can be removed from its socket and its wire pulled out to any desired length, so that illumination may be had at the seat of the trouble. The feed-wire is carried on a spool hidden behind the dash, and it automatically winds up and gets itself out of the way when the trouble light is no longer required. A little hook at the bottom of the light socket makes it possible to fasten the wire quickly at any length desired until the repair has been made.

On this car there is also a neat arrangement of the headlight switches. These are mounted on the steering post, just under the wheel, where they are very convenient to the hand. It thus becomes easy to perform that much appreciated courtesy of the road, dimming one's headlamps, when passing another car. Below the switches is mounted the fuse-box which takes all the light equipment away from the dashboard and frees the latter of much wiring which is difficult to reach.

### PUMPS THAT SAVE TIRE TROUBLE

Improvement in pumps goes along hand in hand with improvement in motor-cars. As long as automobiles are shod with pneumatic tires, pumping up will be one of the necessary accompaniment of motoring. The problem is to make this operation as easy as possible. It is, of course, a truism to say that satisfactory tire service depends very greatly on the proper inflation of one's tires. The tire makers have been preaching this doctrine for years. Yet it is surprising how many motorists neglect this important matter. One reason for this neglect is the nuisance of pumping under ordinary conditions. The Black and Decker Manufacturing Company have put out a tire pump for installation in the home garage which should do much to ameliorate this condition. This pump is electrically operated from ordinary lighting current. It can be mounted on the wall of the garage well up out of all dirt and dust and will do the work of inflation in a few moments.

Another good form of pump for use on the road is made by the Apex Electric Manufacturing Company. This pump folds compactly for carriage in the tool box. When it is to be used, it clamps to the running-board and is then operated by a long-handled lever. The motion is backward and forward, rather than up and down, and the task of pumping up even a large-sized tire to full inflation can be very quickly and very easily accomplished.

Still another of the new pumps is of more conventional type—that is to say, its stroke is up and down. But the pump is made with three cylinders and so designed as to make the work much less difficult than that with the common or garden variety of tire pump. By using this pump, which is made by the Judd & Leland Manufacturing Company, with an even stroke the full length of the barrel, an eighty-pound pressure can be obtained with surprising ease.

If you do much driving, especially in open cars, you can not afford to neglect goggles. Automobile goggles are very different things, in this year of grace, from the clumsy and unsightly affairs of yore. One of the new types, from F. A. Hardy & Company, is made to fold in the middle and gives a high degree of protection from sun, wind, and flying particles of road dirt. They are also attractive in appearance.







Cabriolet

*Designed and built for Mr. Glenn Stewart of Washington*



Custom Department

THE LOCOMOBILE COMPANY OF AMERICA

Makers of Fine Motor Cars

## The Smallest American Watch



### Waltham is Preferable to the Foreign Small Watch

because it is manufactured by standardized mechanical processes, while in foreign-built watches so many of the parts are made by hand that uniformity and time-keeping qualities are uncertain.

The "Smallest American Watch" (Waltham movement)—cased in many beautiful designs—exquisitely wrought, diamond and calibre sapphire incrustated cases of gold and platinum. Prices, \$150 to \$1,000 and up.

Write for illustrated booklet, "The Smallest American Watch"

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Manufacturers of the celebrated Military Watches, "D-D" Khaki Watch, Miladi Militaire, Depollier Government accepted Water and Dustproof Watch, and high-class specialties for Waltham Watches.

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Dubois Watch Case Co. : : : : : Established 1877



Ask your jeweler to show you the watch with the Waltham movement that is actually smaller than a dime in diameter.

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In planning for this winter, why give up the joy of good health which comes from sleeping in pure, fresh air? Kenwood Sleeping Bags make it possible to sleep out in comfort in the coldest weather. They have warmth without weight; they are snug and yet give free movement to the limbs, and are made without lacing, snaps or buckles. Kenwood Sleeping Bags are absolutely wind-proof.

Leading sporting-goods dealers and department stores sell Kenwood Outdoor Comfort Products—sleeping bags, sitting-out bags, automobile robes, and steamer rugs, etc.—distinctly different in designing from all other articles intended for the same use.

If you cannot get Kenwood Products at your dealer, we will supply you direct.

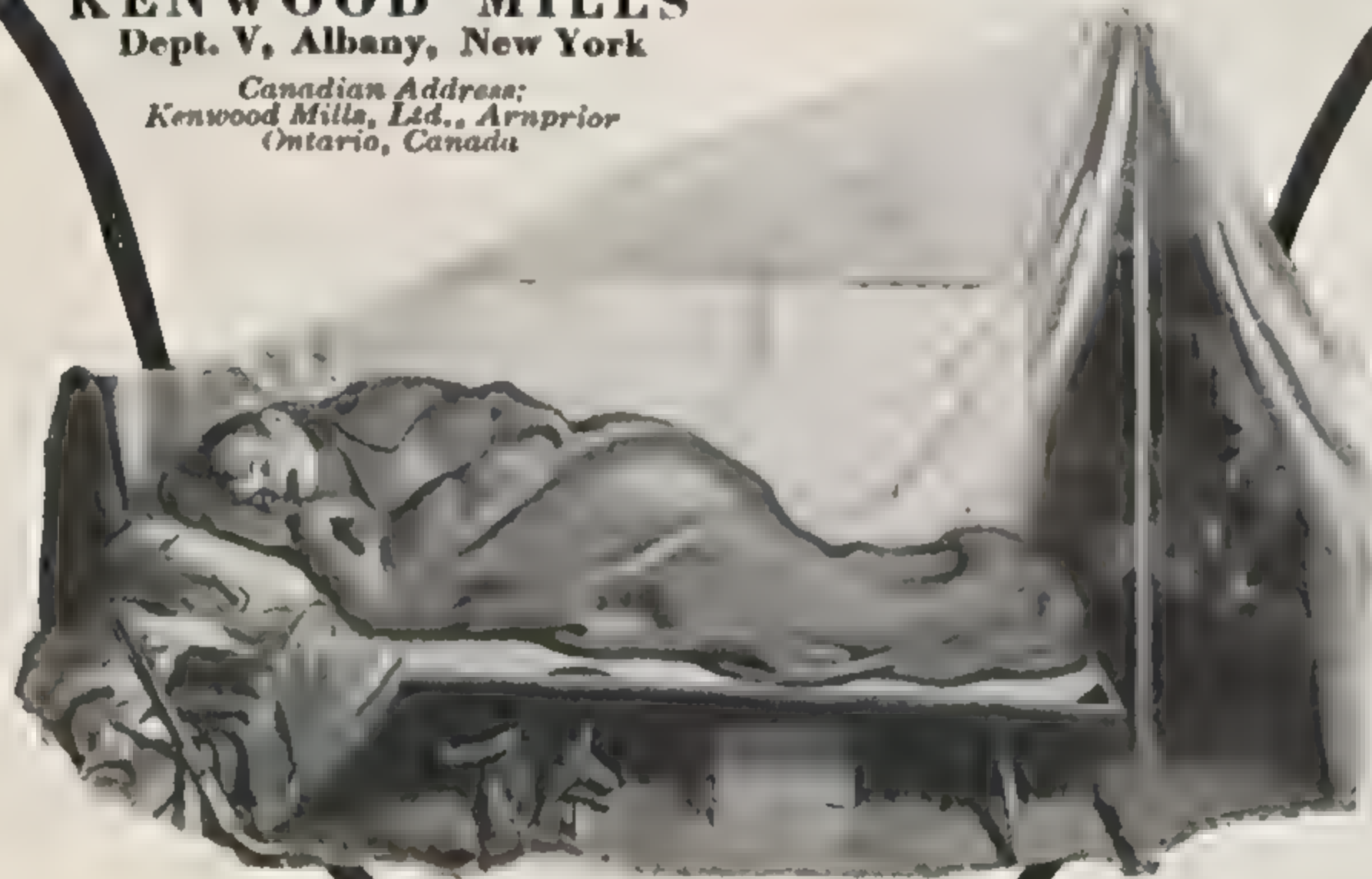
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This interesting little book about outdoor sleeping has been carefully prepared for the discriminating. It illustrates, in colors, the uses for Kenwood Outdoor Comforts; shows the various Kenwood Products and describes and prices them. It will be sent without charge on request.

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# Bubble Grains

## Make Other Foods Delightful



### Like Puffed Nut-Meats

Puffed Grains are breakfast dainties, but that's not all. Two are whole grains which supply whole-grain nutrition. All are food confections, fairy-like in texture, nut-like in their taste.

Puffed Wheat makes bowls of milk vastly more inviting. And milk with whole wheat, steam exploded, is the pinnacle in food.

Puffed Rice or Corn Puffs add to fruit a fascinating blend. The grains are fragile, flaky, flavory. They add to fruit what crust adds to a shortcake or to pie.

Crisp and butter them and these airy grains become nut-like confections. There is no between-meal dainty which compares with these.

**Puffed  
Wheat**

**Puffed  
Rice**

**Corn  
Puffs**

*Each 15c—Except in Far West*



### Food Cells Exploded

Puffed Rice or Corn Puffs taste like puffed nut meats on ice cream. And home-made candies are made light and nutty by them. Puffed Wheat or Corn Puffs make flimsy toasted wafers for your soups.

In Puffed Grains we blast every food cell. Over 100 million steam explosions are caused in every kernel. Thus every granule is fitted to digest, and every atom feeds. These are the best-cooked grain foods in existence, and the most bewitching. If you believe in whole grains made wholly digestible, use them wherever you can.

Serve one of them in some way every day.

**The Quaker Oats Company**

Sole Makers

3179

## PARIS TASTES *the* FRUITS of VICTORY

(Continued from page 47)

secondly because our love for the cape will unquestionably lead us back to its cousin the shawl, which we appreciate for the charming grace of movement it gives.

The Madrid restaurant, the Pré Sacetal, Armenonville, and the Cascade divide the attention of those who like to dine in the open air. The dinners are very good, it must be admitted, and unbelievably expensive. But what woman can resist the desire to wear her very loveliest gowns and to appear, or to try to appear, the most beautiful of all? Thus arises this madness to go out somewhere, anywhere, to the races, to dinners outside the city, and to lunches anywhere at all, and to this also is due the love of the grande toilette.



TOILETTES IN PARIS RESTAURANTS

It is amusing to note how little difference exists between the daytime gown and that of the evening. True, the daytime frock maintains a lining, light though it may be, while that for evening has no longer any sort of lining in the bodice, which consists merely of two bretelles. Thus Madame Le Tellier dined some days ago at the Madrid in a frock of black tulle barely caught over the shoulders. On the other hand, she wore the largest and most becoming of hats, very flat, without trimming, made of black crêpe lisse and worn very low over the eyes. Madame Edouards, in a gown of black moire, wore a capeline of shiny straw trimmed with marigolds effectively mingled with black foliage. The Duchess of Sforza wore a very clever hat with a tiara of mauve plumes hiding the ears, adapted from the head-dress of Chanteclair, and accompanied by a

*When the chemise frock appeared at all in the trousseau of Mlle. Pecci, it was modified, as in the case of this foulard frock from Chanel, by floating panels*

frock of mauve crêpe. The Duchess de Morny chose a gold turban and a frock of brown mousseline de soie.

#### A JEWELLED MODE

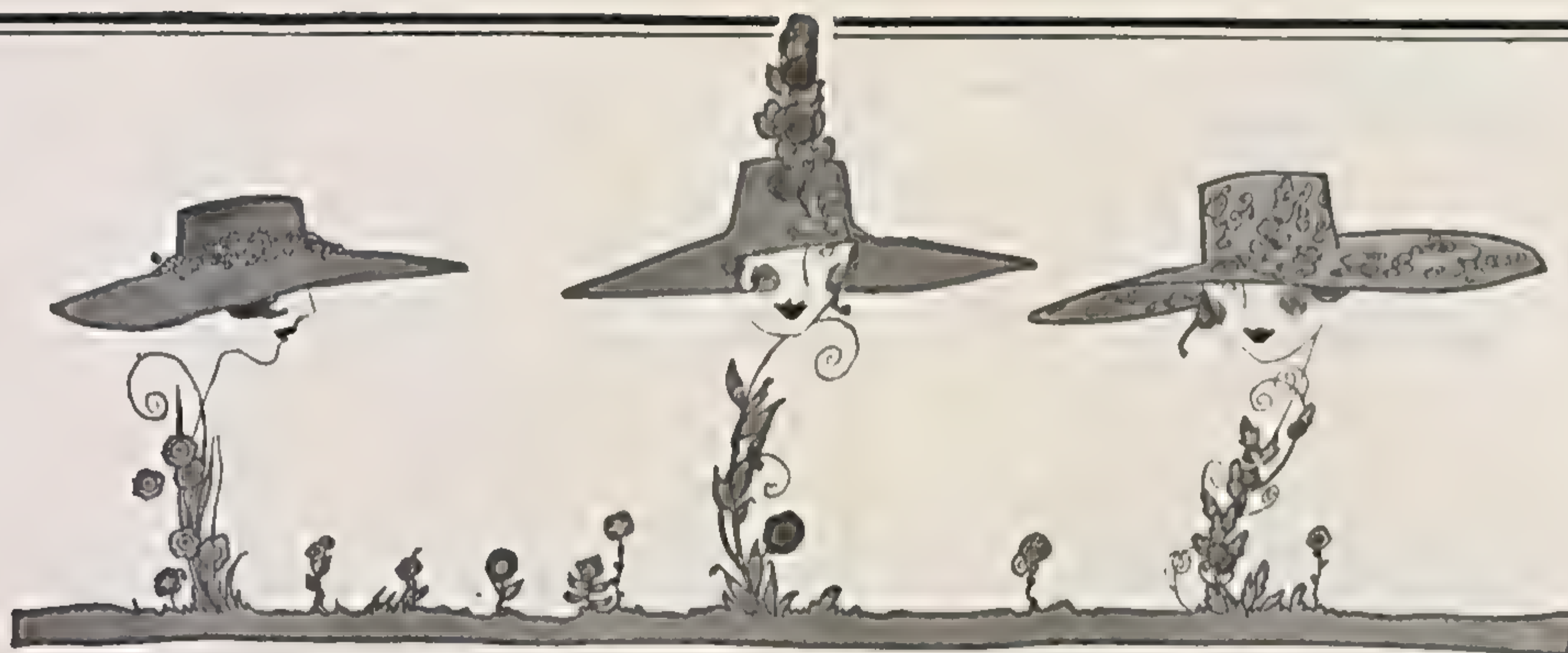
Women are wearing at present pearls of magnificent size; one can not remember ever having seen such large ones worn so commonly, and without doubt, their value is in proportion to their size. Jewels of all sorts are very much in favour; besides pearls, there are barrettes, pins, and bracelets, and even the tops of bags are enriched with brillants. We have bidden farewell to our war-time Oriental necklaces which suited so well our war-time mode of existence.

(Continued on page 152)



*A small person of the de Grammont family, dressed as the King of Rome, carried the court train of the formal wedding-gown in white and gold Venetian velvet which Worth designed for Mlle. Anna Loetitia Pecci*





Hats for Aristocrats, designed by an Artist!

*Peggy Hoyt*

Announces her removal and the opening of her New Shop at

16 East 55

The loveliest and most distinctively beautiful exhibition of Hats shown in New York



## "My Baby"

Wears a Rubens Infant Shirt because its double thickness across the chest gives double protection against colds and coughs. It not only fits him perfectly now, but it's adjustable to his growth, fastening in back with one safety pin, and does away with the nuisance of buttons.

## RUBENS Infant Shirt

For children from birth to 5 years old. In cotton, merino, wool, silk and wool, and all silk.

If your dealer hasn't it, write directly to us. But don't accept an imitation — the genuine Rubens Shirt has the name "Rubens" stamped on it.

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No Buttons No Trouble  
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No matter how carefully you arrange your hair the effect is soon lost if you do not protect it with a

**UNICUM**  
Real Human  
HAIR NET

Once a "Unicum" Hair Net is adjusted, you may rest assured that your hair retains its "just fixed" appearance—with the "final touch" you gave to it before your boudoir mirror.

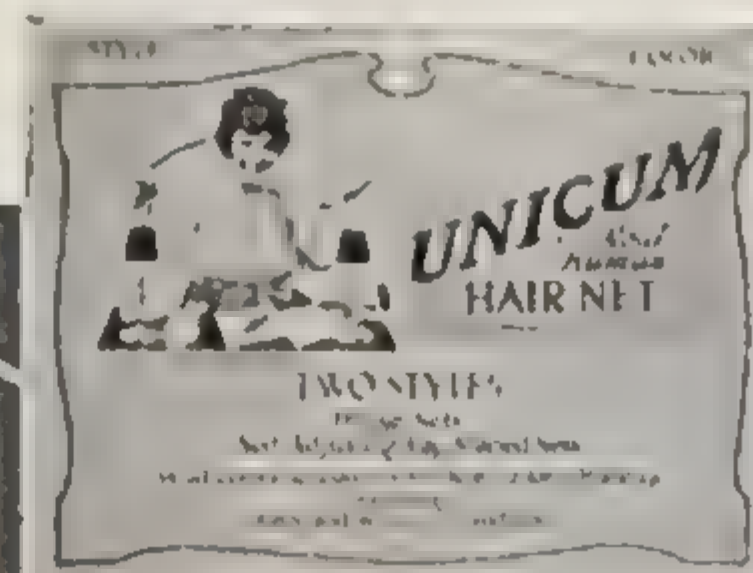
These nets are hand made of real human hair in all shades. They are so fine and so carefully matched for color that they seem to "vanish" when you put them on.

Two styles—"Fringe" and "Self-adjusting Cap" shaped nets. Both easy to adjust. Both hold the hair securely.

Two for 25c and up  
Gray and White 25c and up

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**BLACK SATIN**  
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*Also in dark brown or  
taupe gray satin, \$12.50*

Keeping just ahead of the style trend of footwear for the nation is a feat that only skilful designers can accomplish.

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## PARIS TASTES *the* FRUITS of VICTORY

(Continued from page 150)

To-day, on the afternoon costume, the drapery, the fronts of the bodice, and the collar of the cape are frequently held by magnificent pins set in brilliants, such as that worn a few days ago by the Baroness Henri de Rothschild. On the left hip, holding the girdle which was knotted twice there, she wore barrettes measuring about twelve centimetres and set with jewels.

On the whole, colours are coming to the front again, and we no longer dress exclusively in white and black. Whether on a hat or a frock, there is a feather, a scarf, or a touch of embroidery which

brings a brilliant note—the gage of peace. But the thing of which we are not absolutely certain, is whether the desired increase in width will last long. At the same gathering, one sees women of great distinction dressed very differently. At a recent gathering, the costumes of Madame Pecci-Blunt and of Madame de Mier were absolutely different, a fact which is not without its charm, it must be admitted, especially when both are Callot frocks.

There is only one thing to say with certainty, and that is, "*qui vivre verra.*"

J. R. F.

## FRENCH MATERIALISTS

(Continued from page 41)

ing colour strain. In patterned materials, this house shows a silk voile with raised velvet designs of almost unbelievable suppleness. The colour range is a complete one, and designs vary from a realistic rose to a conventional pattern of circles. It is to be noted that the design is always an isolated figure on a voile ground. Another heavier piece shows velvet figures on a satin ground. There is a pattern of an elongated egg and another of diamonds scattered over the surface, both of which have an attractive old-time air about them. It is curious that this return to favourites of long-past seasons should be a feature of all the best collections, and it indicates, perhaps, a revival of the more formal modes of other days. The colour range, too, including rich greens and browns with dark wine reds, is in the taste of the past.

Another example of the isolated design is shown in seduisia, a heavy silk brocade for mantles, which has a conventional figure on a satin cashmere ground. A remarkable novelty combines a brocaded design with colour printing. On a very soft satin ground, there is an oval showing roses and their leaves in broché. The flowers are printed in three colours, reddish brown, and two shades of soft red, with myrtle green for the leaves; the whole appears on a dark blue foundation.

The metal and silk combinations are bewildering in colour and design. There is a metal lamé with a Chinese design, for here also the designers have gone largely to the East for inspiration. Silver and gold are freely mingled in the same fabric, but woven in such a manner that they are as supple as chiffon. There is a mixture of metal and silk called sardanople which crushes in the hand like voile. In contrast to the Oriental patterns, voile lamé has a Louis XVI lattice window holding a vase inset in gold or silver on a coloured silk crêpe ground. Brocades with alternating square of metal and broché are new, and it may be said that there is a tendency towards conventional designs, such as squares and diamonds.

The famous printed linings of this house are seen again in new and amusing designs. Among them may be mentioned ondoyant, which has wavy black lines on a tan foundation, and large figures, orange and blue. For lining furs, one may choose heavier satin brochés in striking patterns and colours on a satin foundation. These are for small pieces, such as scarfs or capes; something more supple is chosen for fur coats. For evening mantles, there are magnificent Venetian designs in long-pile plush on a gold ground. Besides all these, one must mention the wonderful ribbons which indicate the continuance of girdles. One of them is heavy dark blue faille that had a large

circular brocaded motif of small red flowers and silver leaves. Others show fine designs of coloured silk threads on silver or gold. Still others again are all of metal.

At the house of Coudurier, Fructus et Descher, suppleness is again the first requirement. They are making a faille and a peau de Londres which are heavier than the silks every one has been accustomed to lately, and which suggest a return to *robes de style*. But even these are perfectly adapted to draping and do not suggest that magnificent but unbecoming quality of standing alone which was the supreme requisite of a really good silk in the time of our grandmothers. A peau de Londres called canadien and a faille called gaulois seem created for those ample skirts which gown the ladies in the recovered Latour pastels. Old-fashioned materials, indeed, are strongly represented in this collection. There is a striped velvet called Rob Roy which might have been of the Second Empire.

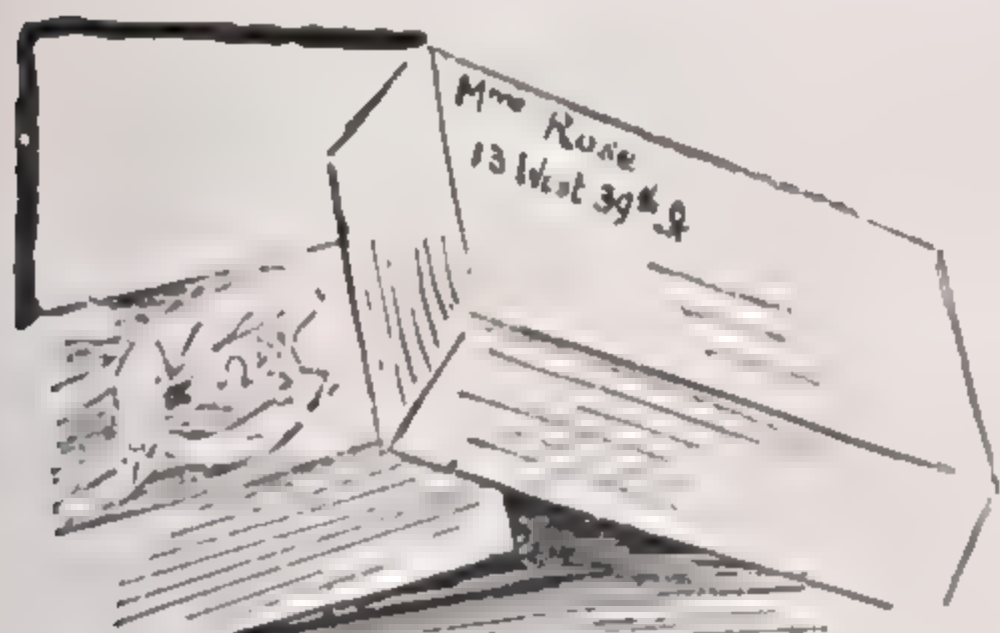
Among the plain fabrics which promise to be popular are the thick crêpes de Chine called crêpe mongole and crêpe burman. There is a rich silk cloth called bure de soie which comes in warm dark colours, and a long line of chiffon velvets, as supple as voile and appropriately called Tanagra. A great vogue is predicted for them, even though the price is sixty francs a yard. Many shades of red are noted in the different lines, for Coudurier is stressing this colour for winter. There is a novelty called crêpe vermeil, which is crêpe on one side and satin on the other. This is being shown in a whole range of red tones.

In patterned fabrics are many combinations of silver and colour, for Coudurier expects greater popularity for silver than for gold, since it is generally more becoming. The famous lamés égyptiens, in gold and silver on silk crêpe, are here in new designs. A brocade that is particularly effective is called Libellule and shows frosty silver dragonfly wings on a coloured ground. An elaborate design is that of silver bamboo-shoots on colour, and there are striking Chinese roses in metal on pale silk backgrounds. In contrast to the Oriental designs is one called jardin de Versailles with eighteenth-century figures; it might have been found in the Palace itself. A great novelty in design is that taken from the windows of the ruined Reims cathedral.

Designs of raised velvet on voile or satin foundations are to be used for gowns and wraps respectively. Those on silk voile are called mousselines florentines and come in Italian Renaissance designs; those for wraps are called velours tiepoles and are heavier on account of their satin foundations.

M. H.





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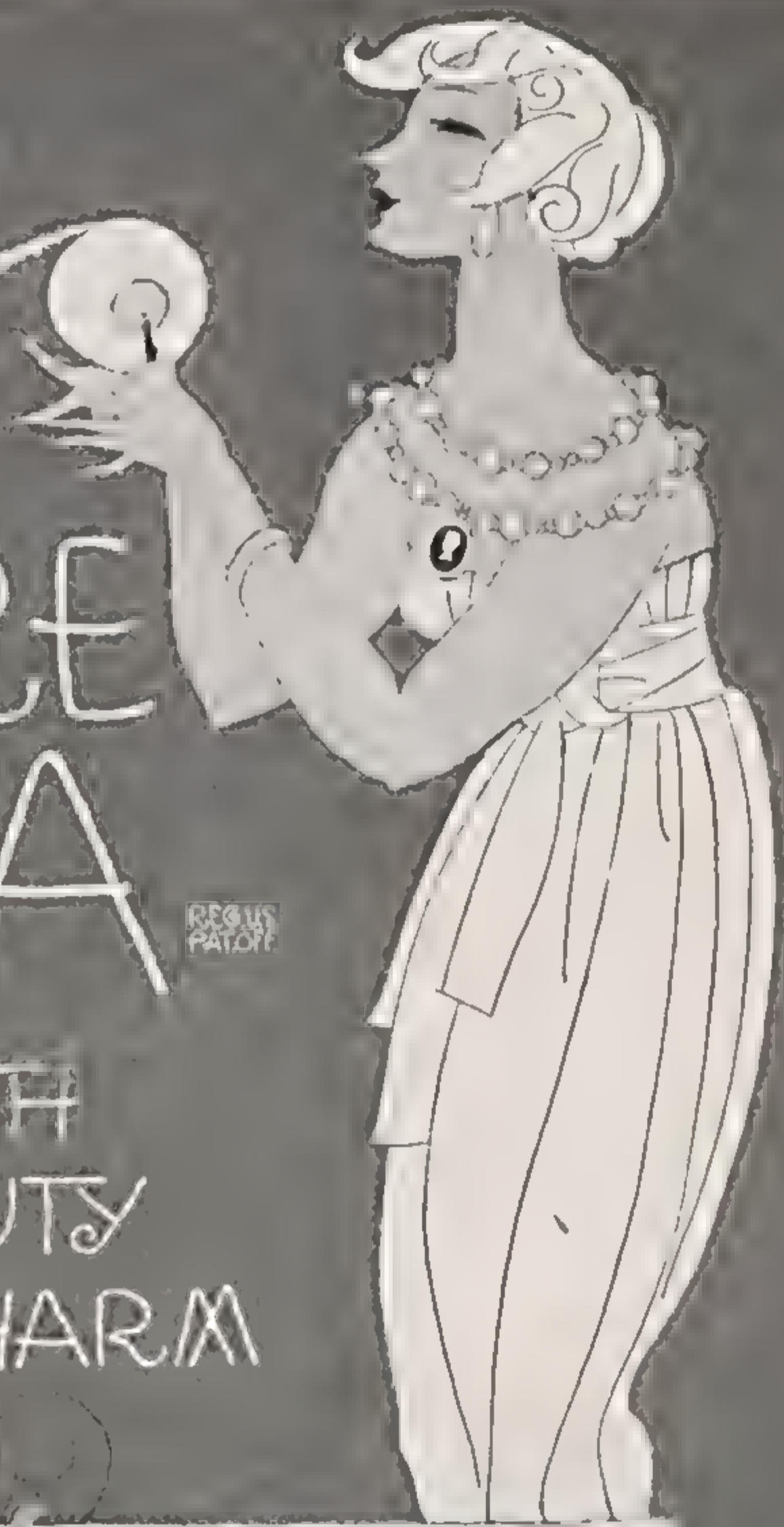
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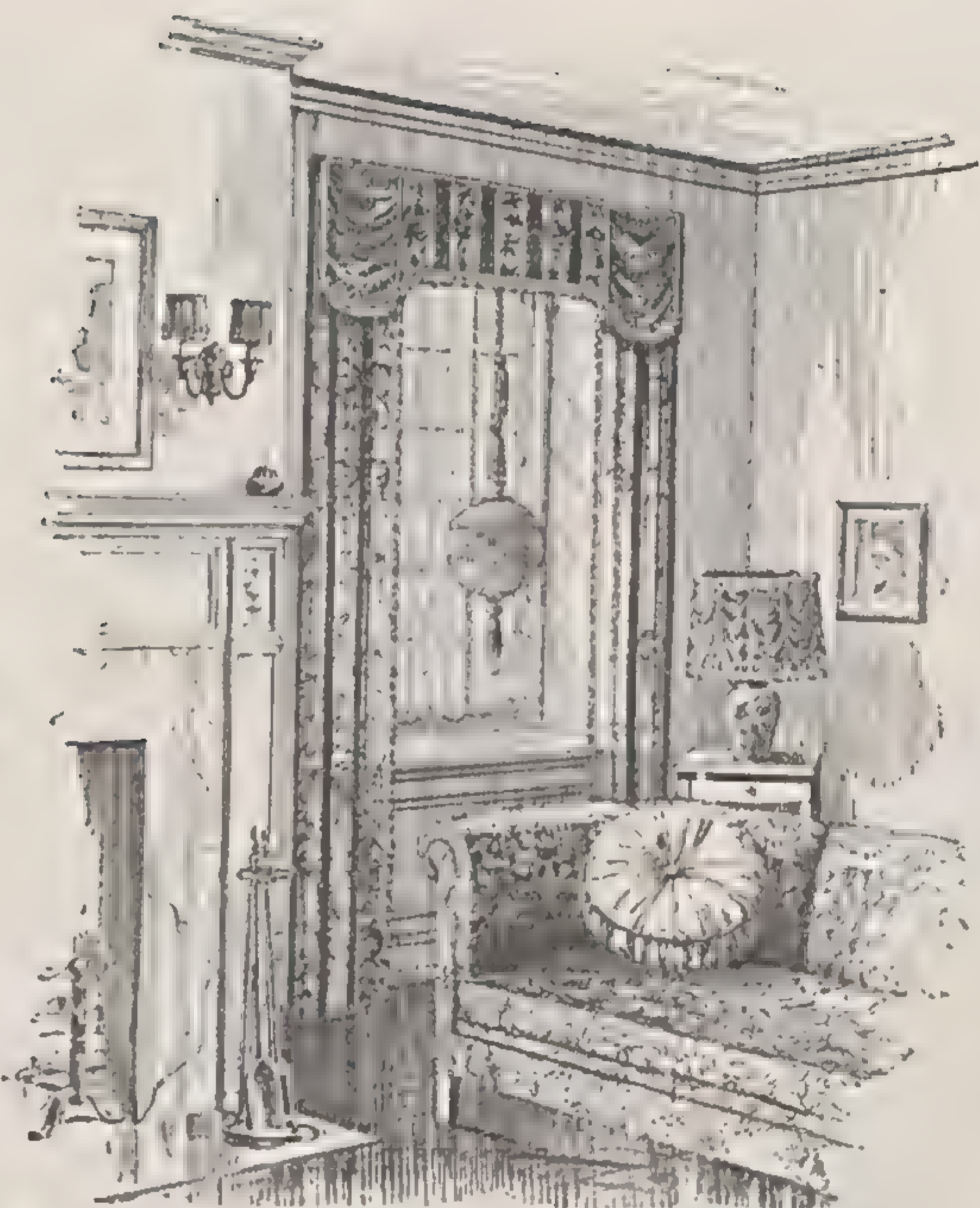
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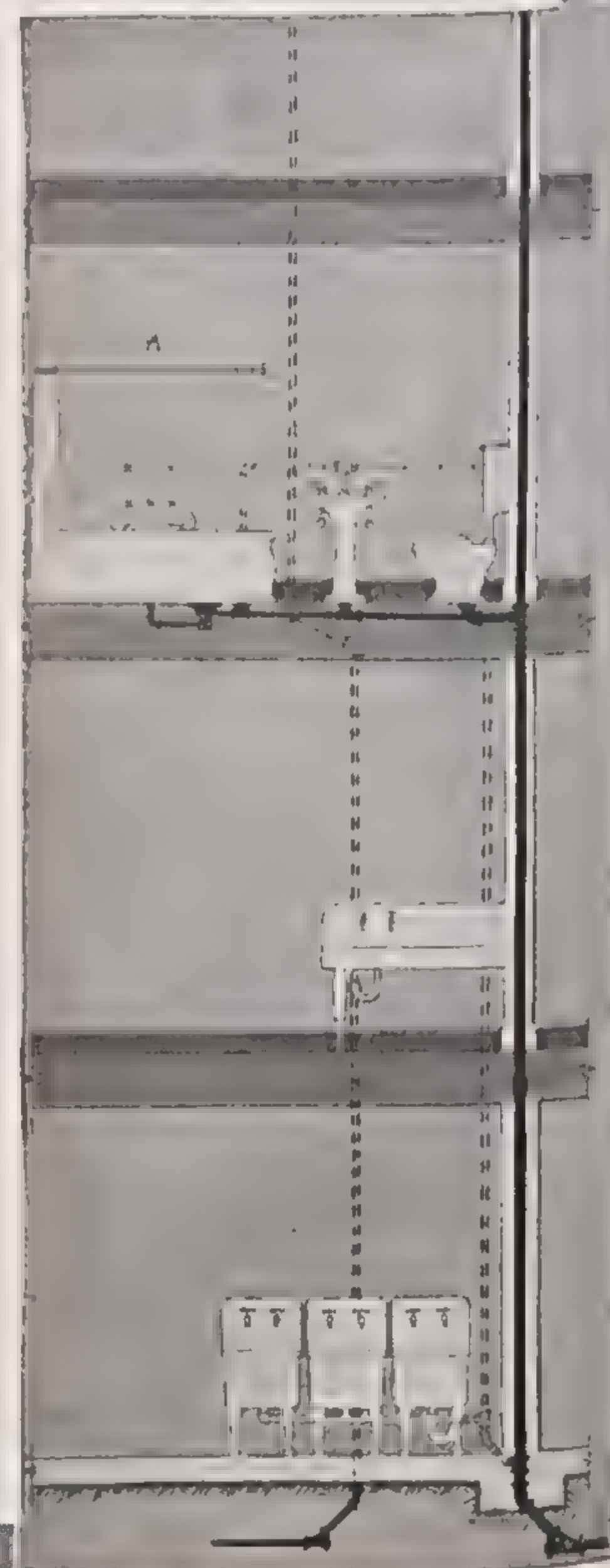
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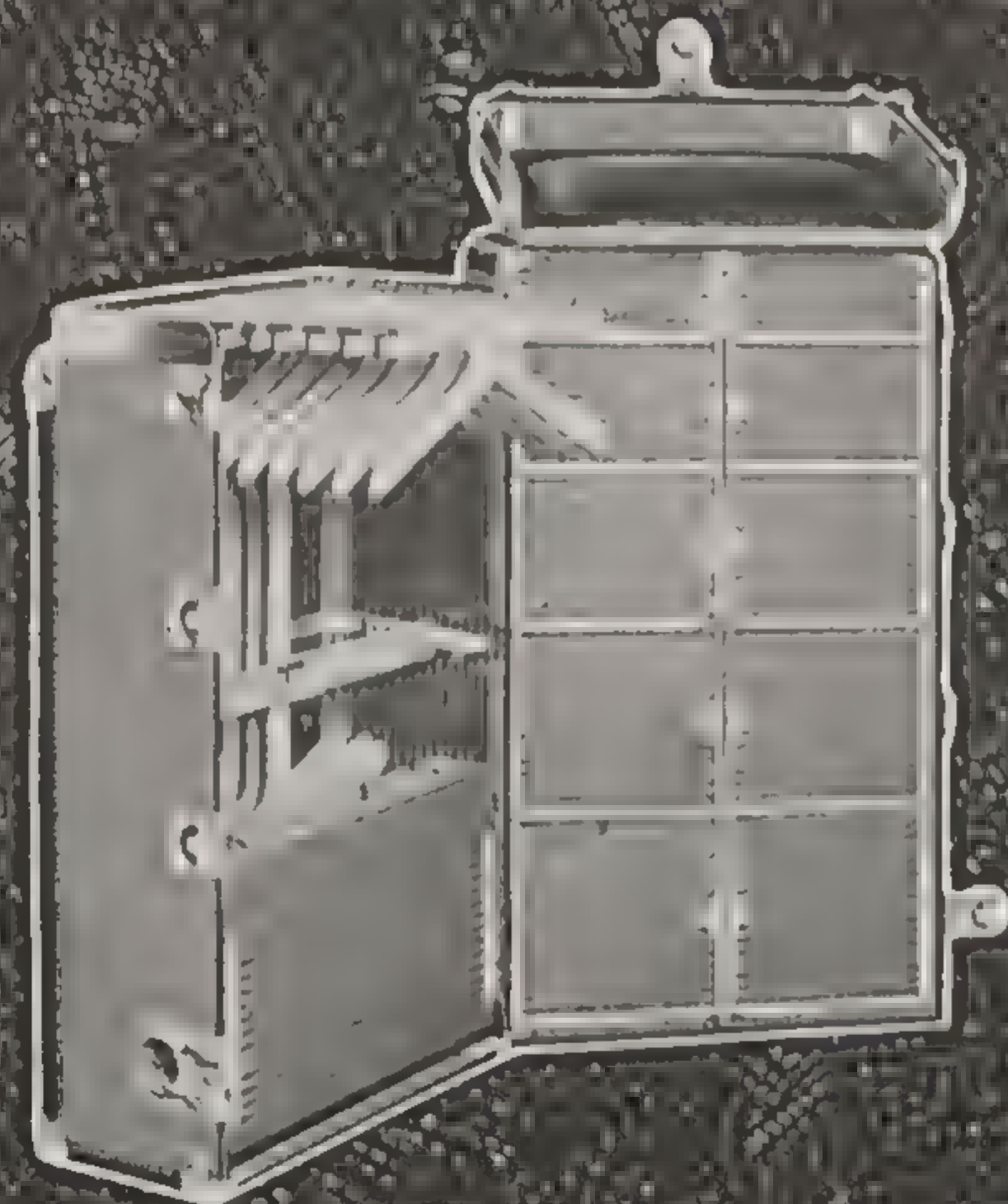
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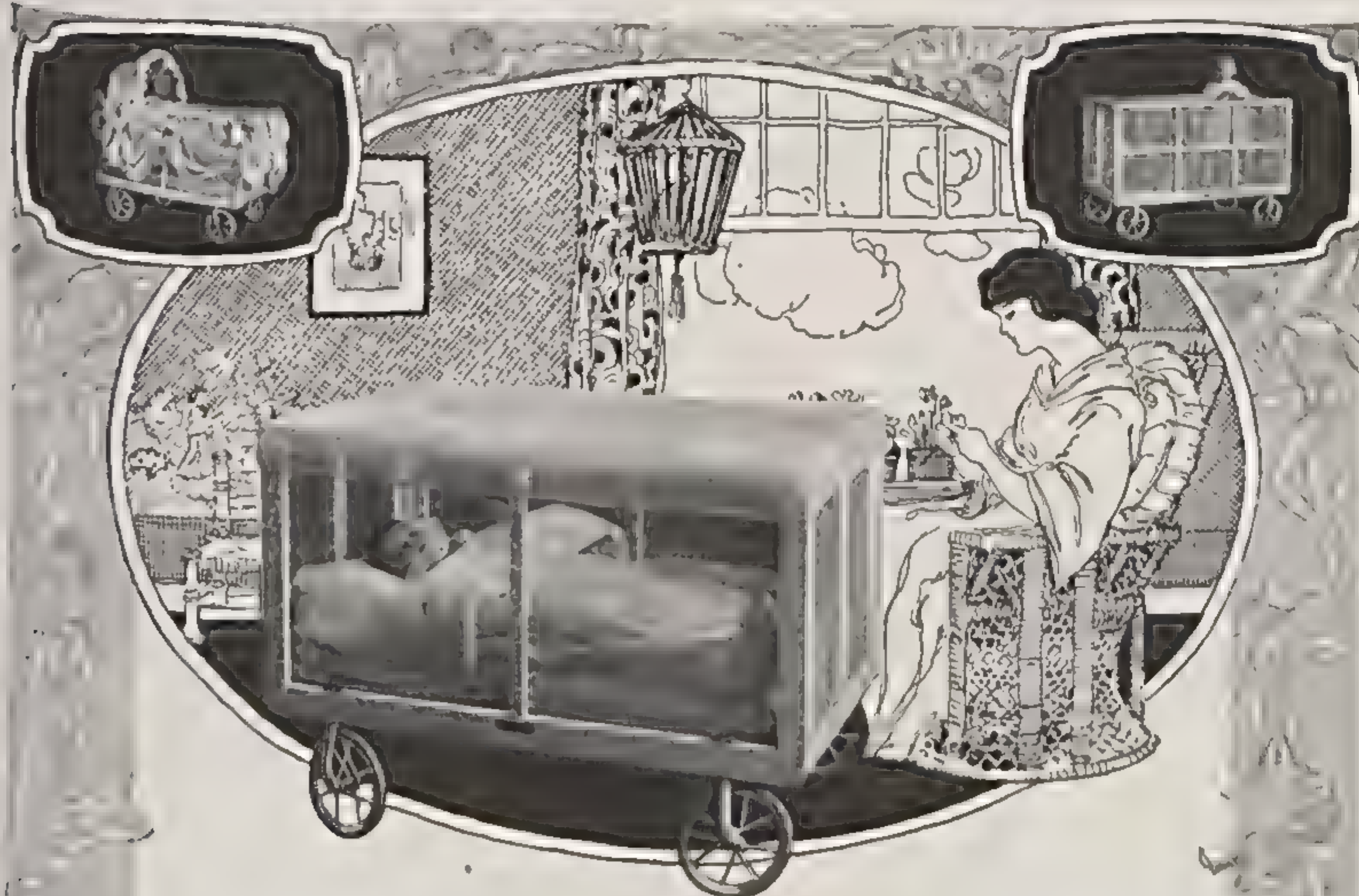


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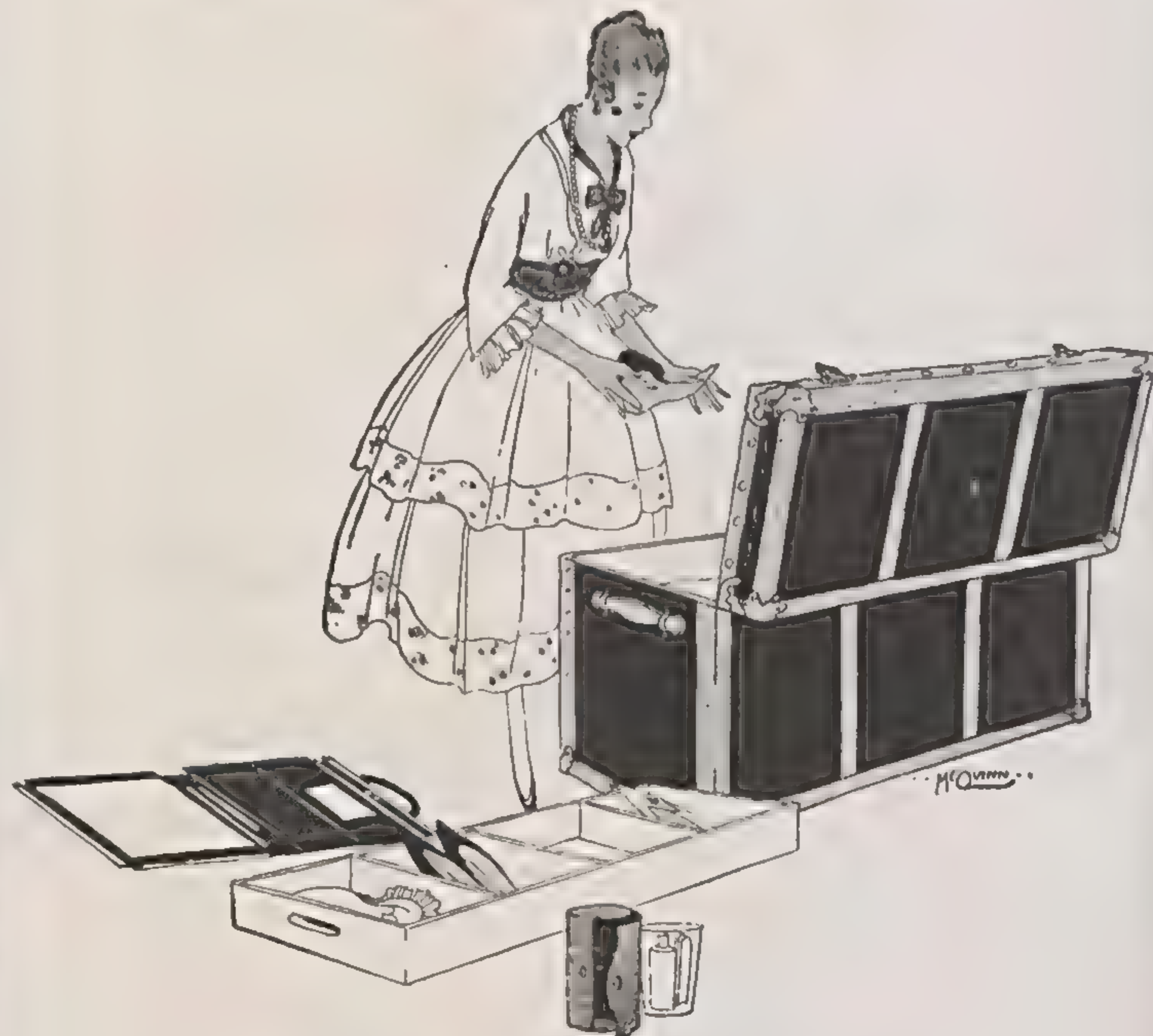
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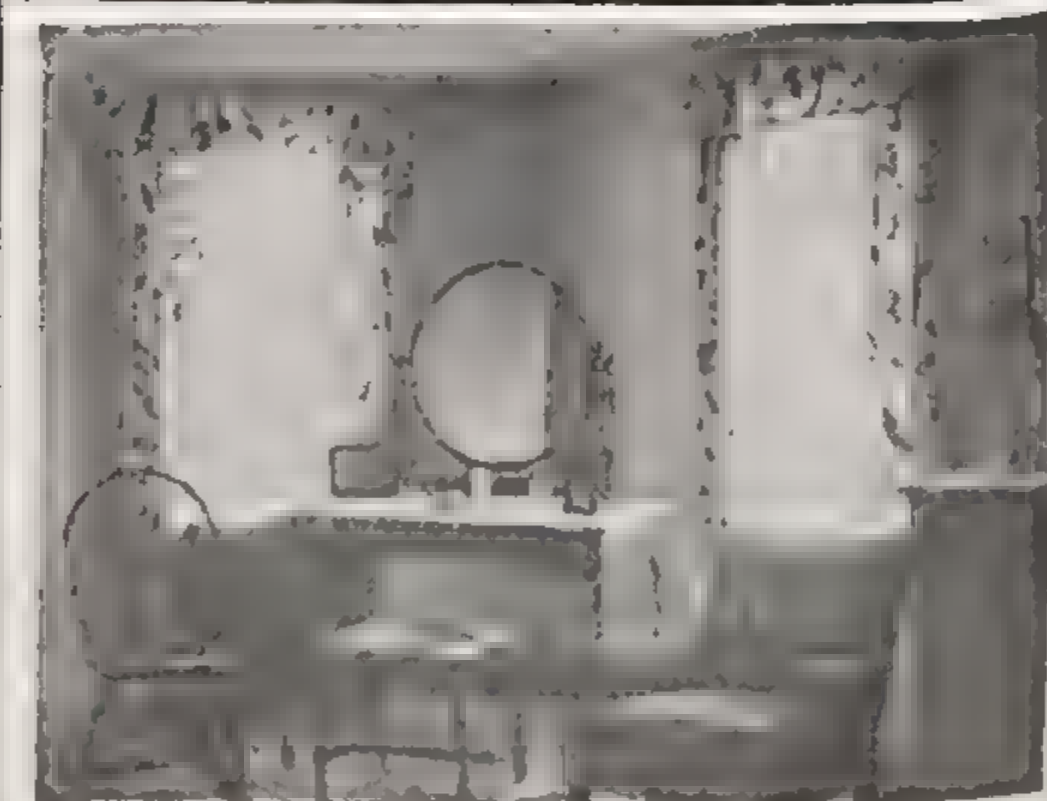
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ing of matter which has cost him time and money to secure, and the exercise of careful judgment to select for publication: it is as fundamental a law and as easily understood as the law against ordinary theft and robbery, and we do not feel that we should be asked to consider, and certainly not to accept, any excuses when our published material is stolen from us any more than we should if it were an ordinary theft.

Hereafter, any infringements of Vogue's copyright which come to our notice will be turned over to Vogue's attorney for settlement, and neither the President of the Vogue Company nor any of the executive officers will enter into any correspondence relative thereto. The settlement will be entirely in the hands of our attorney and any correspondence on the subject which may be addressed to the Vogue Company will be turned over to him.

**CONDÉ NAST**

*Publisher*

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If readers of Vogue will bring to our attention the use by others in advertising or in editorial columns of any sketch or fashion design from Vogue, we shall appreciate their co-operation in our effort to check copyright infringement.





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in September"

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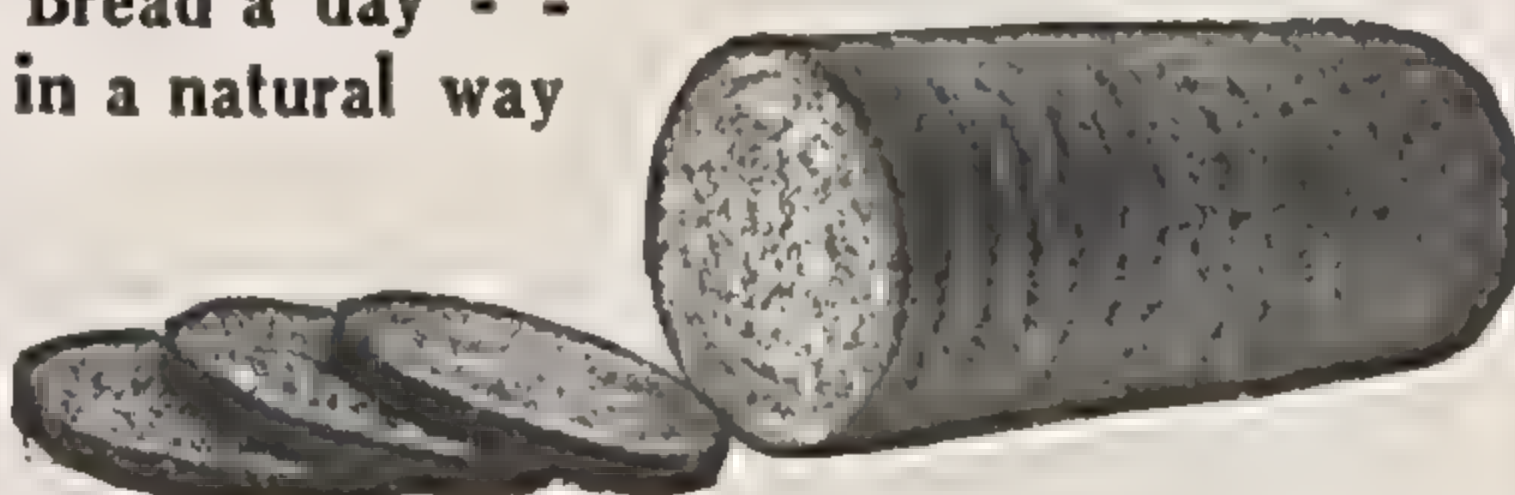
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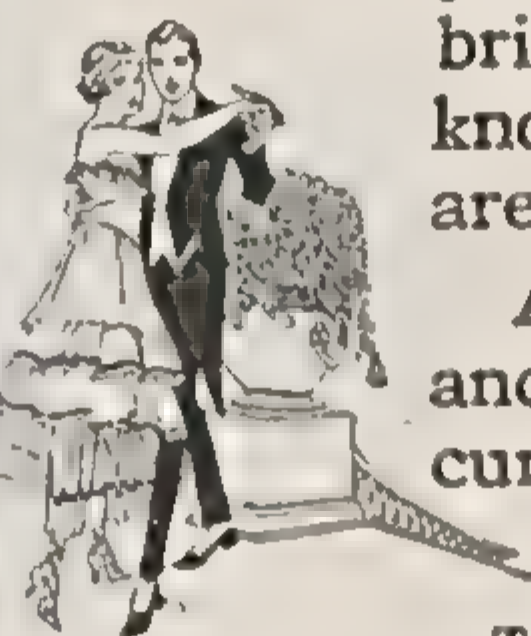
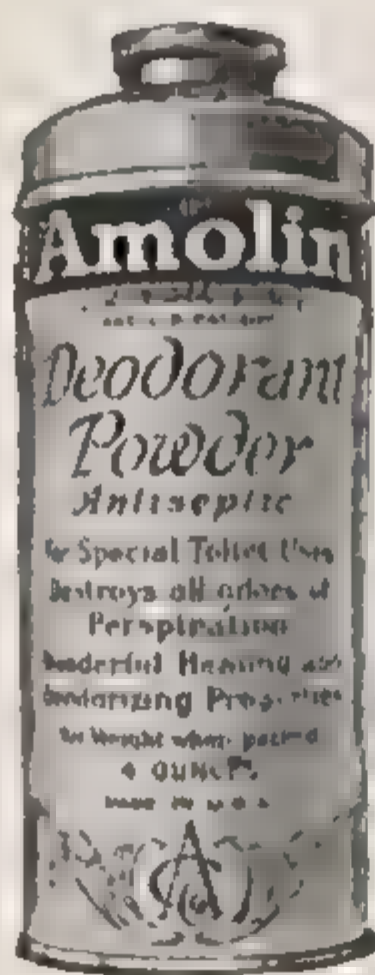
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### Autumn Furnishing

The new fabrics—interior architectural doorways—how to choose a paper for the bedroom and decorate the hallway in relation to its connecting rooms—there's positively everything from the Signs of the Zodiac as decoration, to that modern living room that whisks into its tablecloth under your very eyes, and announces dinner. Furniture, crystal, lampshades—and a Pennsylvania farmhouse de luxe.

### October

### Fall Planting

Here comes the winter garden (no capitals, please) with directions in full for its joyous making. What bulbs to plant in the fall—how to make a rock garden—just which of the bird houses are favorably considered by our friends of the air—and then the Fall Planting Tables,

those invaluable pages that represent years of expert investigation, all codified ready for you.

### November

### House Planning

Are you building a new house? Then here's an article on getting together with the architect, another on collecting for building, a third that tells all about planning for the furniture to go in the various rooms of the new house. And—best of all—you'll find a whole collection of little houses, each perfect of its kind.

### December

### Christmas House

What does Christmas mean to that house of yours? A new rug perhaps? A chair or two that the living room has coaxed for? A floor lamp? All the things that the house wants are in this number, together with the newest ways to hang the holly and dress the tree and plant Christmas in the heart of the dinner table.

### January

### Furniture Number

Every year our American master-craftsmen give us something lovelier—every year the importers bring in new quaintnesses from the Orient and the odd corners of Europe. The best of these things you'll find in the January number—and if you can't just see what you want in your local stores, our Shopping Service is standing tiptoe, ready to run out and buy it for you (quite without charge) in the specialty shops of New York.

### February

### House Fittings Number

The February number has the predestined bit of glass, the one bedspread you can't afford to do without, the lampshade that makes all the difference in the world. And if by any chance the thing you sigh for isn't there—and you can't even seem to know what it ought to look like yourself—write the Information Service.

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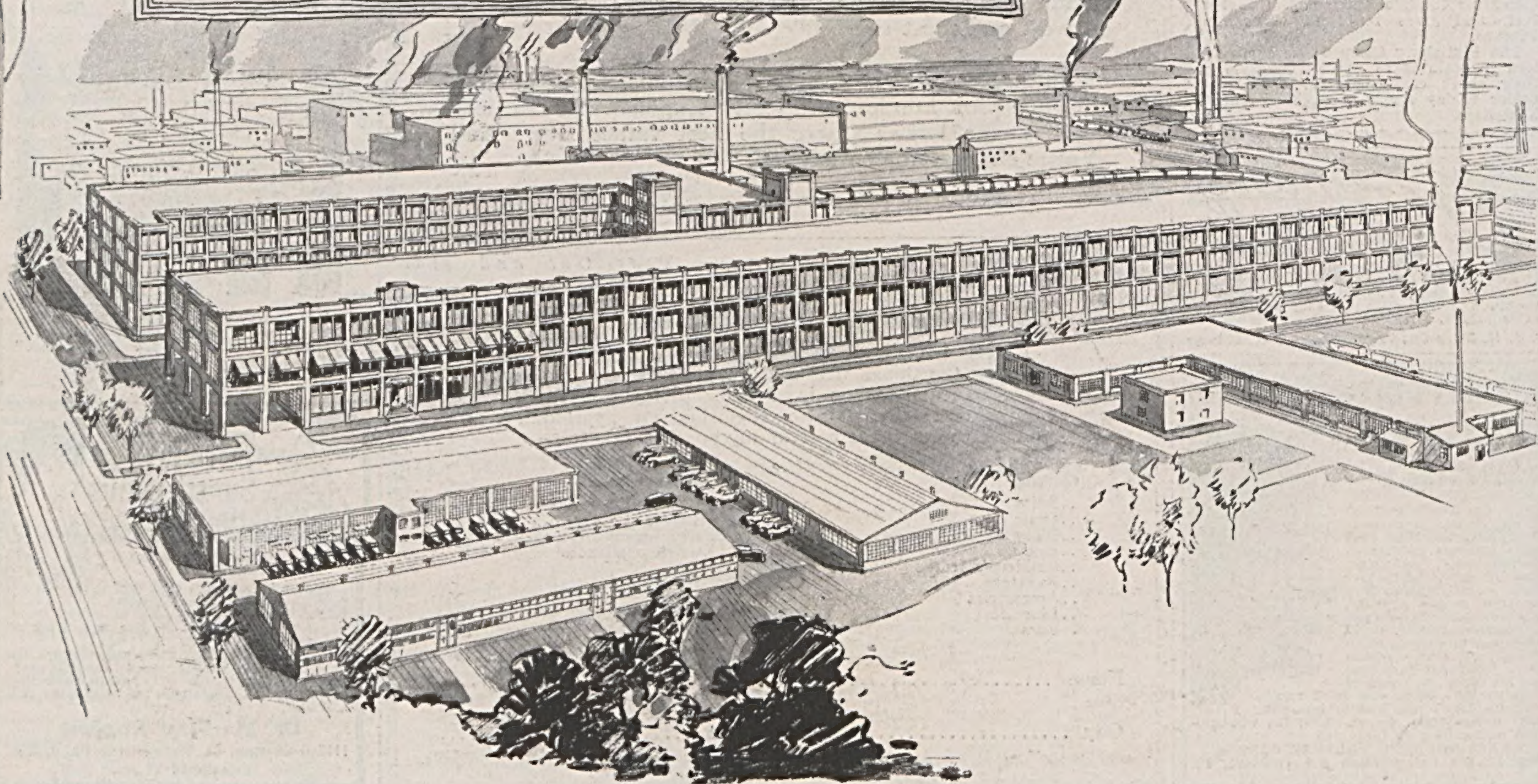
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Translation: Where does Madame look for the chic, the fashionable? Is it not to my own dear Paris? Paris that sends her my perfume—Djer-Kiss the exquisite, Djer-Kiss the adorable?

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